

MUSIC - UNIVERSITY OF TORONTO



3 1761 12264325 7



В. ЮРОВСКИЙ
V. YUROVSKY

ОТЕЛЛО
OTHELLO

ПАРТИТУРА
SCORE



МУЗЫКА · MUSIC

МОСКВА · 1967 · MOSCOW

В. ЮРОВСКИЙ

V. YUROVSKY

Op. 58

ОТЕЛЛО OTHELLO

Трагическая поэма по В. Шекспиру

Tragic Poem after W. Shakespeare

для чтеца, большого симфонического оркестра
и смешанного хора

for recitalist, full symphony orchestra
and mixed chorus

Перевод А. РАДЛОВОЙ

Russian by Anna RADLOVA

ПАРТИТУРА

SCORE

ИЗДАТЕЛЬСТВО МУЗЫКА

STATE PUBLISHERS MUSIC

Москва 1967 Moscow

ИСПОЛНИТЕЛИ ESECUTORI

2 флейты
Малая флейта (=фл. III)
2 гобоя
Английский рожок (=гоб. III)
2 кларнета (Сиб, Ля)
Басовый кларнет (Си б)
(=кл. III)
2 фагота
Контрафагот (=фаг. III)

*

6 валторн (Фа)
5 труб (Сиб)
3 тромбона
Туба

*

Литавры
Треугольник
Малый барабан
Тарелки I и II
Большой барабан
Там-там

*

Челеста
2 арфы
Фортепиано

*

Чтец

*

Хор: Сопрано
Альты
Тенора
Басы

*

Скрипки I
Скрипки II
Альты
Виолончели
Контрабасы

2 Flauti
Piccolo (=Fl. III)
2 Oboi
Corno inglese (=Ob. III)
2 Clarinetti (B, A)
Clarinetto basso (B)
(=Cl. III)
2 Fagotti
Contrafagotto (=Fag. III)

* 1

6 Corni (F)
5 Trombe (B)
3 Tromboni
Tuba

*

Timpani
Triangolo
Tamburo militare
Piatti I e II
Cassa
Tam-tam

*

Celesta
2 Arpe
Piano

*

Declamatore

*

Coro: Soprani
Alti
Tenori
Bassi

*

Violini I
Violini II
Viole
Violoncelli
Contrabassi



M
1625
187
08

V. YUROVSKY Op. 58

Tragic Poem

Prologue. Venice

2431

tenebroso *rit.*

Fl.

Pico.

Ob.

Cingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Trni e

Tuba

Tim.

Cassa

T-tam

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

solo *p* *mp* *pp*

v. VI *p* *pp* *I solo* *mp*

p *pp* *p* *pp* *solo* *p*

mp *p* *morendo* *p*

tenebroso *rit.*

pp *p* *f* *pp* *div. arco* *pp* *pp* *mp* *pp*

mf *mf* *(pizz.)*

Отелло.

Всесильные, почтенные синьоры
И господа достойные мои,
Что дочь увез у старика я — правда,
Как правда то, что я на ней женился.
Но здесь кончаются обиды все,
Что я нанес ему...
Рассказом о себе едва ль вас покорю,
Но, с вашего согласия, поведаю
Вам просто, без прикрас,
Любви течение. Колдовством каким
И зельем, чарами и заклинанием —
Ведь в этом я пред вами обвинен —
Завоевал я Дездемону.

Ее отец любил меня, и часто
К себе он приглашал, и постоянно
В подробностях расспрашивал меня
О битвах, об осадах, приключеньях
И обо всем, что пережил я...
Я начинал тогда от детских лет,
Кончал же часом самого рассказа.
Я говорил о гибельных делах,
Опасностях на суше и на море,
Как смертной пасти я избеж,
Как взят был в плен коварными врагами
И продан в рабство, как освобожден,
Поведал о скитаниях моих,
Больших пещерах и пустынях мертвых,
О диких скалах, горах до небес.
Рассказывал тогда я обо всем:
О канибалах, что едят друг друга,
Антропофагах — людях с головами,
Что ниже плеч растут. Любила слушать
Все это Дездемона; и когда
Ее дела хозяйства отрывали,
Она окончить торопилась их
И возвращалась к нам, и жадным слухом
Впивала речь мою; заметив это
И улучив удобную минуту,
Достиг того я, что с сердечным жаром
Она меня просила рассказать
О странствиях, которые слыхала
Неполно так. И говорил я.
И часто исторгал у ней я слезы
Рассказом о печалях юных лет.
Когда ж окончил я, она в награду
Мне подарила вздохов целый мир.
И мне клялась, что странно это, странно,
Что горестно и чудно, чудно,
Хотела б не слышать и все ж хотела б
Такой же быть, меня благодарила
И намекнула: кто ее полюбит,
То пусть рассказ мой только перескажет,
Он покорит ее.
Намек я понял и открылся ей.
Она за трудный путь мой полюбила,
А я — за сострадание к нему.
Вот чары все, к которым прибегал я.

Othello.

Most potent, grave, and reverend signiors,
My very noble and approved good masters,
That I have ta'en away this old man's daughter,
It is most true; true, I have married her:
The very head and front of my offending
Hath this extent, no more. Rude am I in my speech,
And little blest with the soft phrase of peace;
For since these arms of mine had seven years' pith,
Till now some nine moons wasted, they have used
Their dearest action in the tented field;
And little of this great world can I speak,
More than pertains to feats of broil and battle;
And therefore little shall I grace my cause
In speaking for myself. Yet, by your gracious patience,
I will a round unvarnished tale deliver
Of my whole course of love; what drugs, what charms,
What conjuration, and what mighty magic,—
For such proceeding I am charged withal,—
I won his daughter.

Her father loved me; oft invited me;
Still question'd me the story of my life,
From year to year,— the battles, sieges, fortunes,
That I have past.
I ran it through, even from my boyish days
To the very moment that he bade me tell it:
Wherein I spake of most disastrous chances,
Of moving accidents by flood and field;
Of hair-breadth 'scapes i' th' imminent deadly breach;
Of being taken by the insolent foe,
And sold to slavery; of my redemption thence,
And portance in my travels' history:
Wherein of antres vast and deserts idle,
Rough quarries, rocks, and hills whose heads touch heaven,
It was my hint to speak,— such was the process;
And of the Cannibals that each other eat,
The Anthropophagi, and men whose heads
Do grow beneath their shoulders. This to hear
Would Desdemona seriously incline:
But still the house-affairs would draw her thence;
Which ever as she could with haste dispatch,
She 'ld come again, and with a greedy ear
Devour up my discourse: — which I observing,
Took once a pliant hour; and found good means
To draw from her a prayer of earnest heart
That I would all my pilgrimage dilate,
Whereof by parcels she had something heard,
But not intently: I did consent;
And often did beguile her of her tears,
When I did speak of some distressful stroke
That my youth suffer'd. My story being done,
She gave me for my pains a world of sighs:
She swore,— in faith, 'twas strange, 'twas passing strange;
'Twas pitiful, 'twas wondrous pitiful:
She wisht she had not heard it: yet she wisht
That heaven had made her such a man: she thank't me;
And bade me, if I had a friend that loved her,
I should but teach him how to tell my story,
And that would woo her. Upon this hint I spake:
She loved me for the dangers I had past;
And I loved her that she did pity them.
This only is the witchcraft I have used.

Andantino e appassionato

Fl. *mp*

Picc. *mp*

Cel. *p*

Arpe *mf*

V-no solo *div. v.*

V-ni I *mp dolce espress.* *f* *p* *mp* *unis.* *p* *pizz.*

V-ni II *p* *pp*

V-le *p* *pp*

V-c. div. *p* *p*

Fl. *p* *> p*

Picc. *p* *> p*

Cel. *p* *ba.* *b.* *b.* *b.*

Arpe *f* *p*

V-no solo *f* *p* *mp*

V-ni I *div.* *b.* *b.* *b.* *b.* *mf* *unis.* *p*

V-ni II *arco* *espress.* *pp*

V-le *b.* *b.* *pp*

V-c. div. *(div.)* *pizz.* *pp*

C-b. *div.* *pizz.* *p*

3

Cl. b. *p* *f* *pp*

Cfag. *p*

Tr-ni
e
Taba *p* *mf* *pp*

Timp. solo *mp*

Cassa

T-tam *p* *pp*

Cel. *p*

Arpe *mp*

P-no *p* *mp*

3

V-ni I
tutti
div. *ppp* *pp*

V-ni II *ppp* *pp* *p*

V-le *pp* *p*

V-o. *unia. arco* *p* *pizz.* *pp*

C-b.
solo *arco* *p* *pp* *pizz.*

C-b.
altri *pp*

Cfa5. *pp* *p* *pp*
 Timp.
 Cassa. *pp* *p* *pp*
 T-tam. *pp* *pp* *pp*
 Cel.
 Arpe
 P-no *s* *pp* *s* *s*
 V-ni I div. *ppp* *pp*
 V-ni II *p*
 V-la *p*
 V-c. *p* *pp* *p*
 C-b. solo
 C-b. altri *p*

The musical score is arranged in a standard orchestral format. The top section includes percussion instruments: Cfa5 (Cymbal, 5th), Timp (Timpani), Cassa (Cassa), and T-tam (Tamtam). Below these are the strings: Cel. (Cello), Arpe (Arpeggiated), P-no (Piano), V-ni I div. (Violins I, divided), V-ni II (Violins II), V-la (Viola), V-c. (Violoncello), and C-b. (Contrabass). The bottom section includes C-b. solo and C-b. altri (Contrabass, others). The score features various dynamics such as *pp*, *p*, *ppp*, and *s* (sustained). There are also markings for *ppp* and *pp* in the string sections. The notation includes notes, rests, and slurs.

4 Andante tranquillo

T-tam

solo

pp

V-ni I

mp dolce

3

V-ni II

pp

V-le

pp

V-o

arco

pp

C-b. solo

pp

(pizz.)

C-b. altri

p

Violino solo

Violini I

Violini II

Viola

Violoncello solo

Violoncello altri

[5] L'istesso tempo

Fl. *p* *pp*

Picc. *pp*

Ob. *p*

Cl. *p*

Cl. b. *p*

Fag. *p*

Cor. *pp* *< p >* *pp* *< p >*

Cel. *p*

Arpe *p*

[5] L'istesso tempo

V-n I tutti div. *pp*

V-n II div. *pp*

V-n III div. *pp*

V-le div. *pp* (arco) *pizz.*

V-o div. *pp* (arco) *pizz.* *arco*

C-b. tutti pizz. *pp*

Fl. *p*

Picc. *p* *pp* *p*

Ob. *pp* *p*

Cl. *p*

Cl. b. *pp*

Fag. *pp*

Cor. *I solo* *p*

Cel. *pp*

Arpe *p*

V-ni I div. *pp* *3 3 3 3*

V-ni II div. *pp* *v 3 3 3 3*

V-le div. *pp*

V-o. div. *arco* *pizz.* *mf* *pizz.* *mf* *p*

C-b. *p*

Fl. *pp* 6

Picc. *pp* muta in Fl. III

Ob. *pp*

Cl. *pp*

Cl. b. *pp*

Fag. *pp*

Cor. (I) *pp* solo *dolce* *mp*

Cel. *pp*

Arpe *pp*

V-no solo 6 *mp*

V-ni I *mp*

V-ni II *mp*

V-lo *mp* Isola *p* altri (pizz.)

V-c. *mp*

C-b. *mp*

Fl.

Ob.

Cl.

Fag.

Cor.

Cel.

Arpe.

V-mo solo

V-ni I div.

V-ni II div.

V-la sola

V-lc altus

V-c. div.

C-b.

mp

pp

p

ppp

arco

Moderato

Tr-ni
Tuba

Arpe

V-ni I

V-ni II

V-le

V-o

C-b.

III

solo

tutti unis. pizz.

mf

f

un.

tutti unis.

un.

f

Cl.

Cl. b.

Fag.

C-fag.

4 Cor.

Tr-ni
e
Tuba

Timp.

V-ni I

V-ni II

V-le

V-o

C-b.

I

7 a2

f

p

cresc.

f

p

cresc.

f

p

cresc.

I. II

III. IV

fp

cresc.

fp

cresc.

f

p

cresc.

Fl. *a2* *rit.*

Ob. *a2* *f* *III* *f*

Cl. *f*

Cl. b. *f*

Fag. *a2* *f* *a2* *f* *ppp*

C-fag. *f*

Cor. *sol* *ppp*

Tr-be *I. II* *f* *III* *f*

Tr-ni
e
Tuba *III* *f*

Timp. *Percep.* *sp* *sol* *pp*

V-ni I *arco* *f* *rit.*

V-ni II *f*

V-la *f*

V-c. *f* *pizz.* *p*

C-b. *pizz.* *p*

8 Andante con moto

Cl. *p*

Cl. b. *p*

Arpe *mf*

CORO *mp*

8 Andante con moto
v. dolcissimo

V-ni I *consord. p*

V-ni II *consord. v. p*

V-le *div. consord. p*

V-c. *con sord. arco mf*

div. *p*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Cl. b. *mf*

Fag. *I solo f*

Arpe *sol h*

CORO *S. A. T. B.*

9

V-ni I *f*

V-ni II *f*

V-le *f*

V-c. *f*

div. *f*

10

[illegible]

[10] Andante. Maestoso

Fl. *III ff* *a2*

Ob. *ff* *a2*

Cl. *ff* *a2*

Cl. b. *ff*

Fag. *f* *ff*

C-fag. *f* *ff*

Cor. *ff* *a2*

Tr-be *f* *ff* *sole* *a2*

Tr-ni e Tuba *f* *ff* *sola*

Timp. *f* *ff*

P.tti *ff*

Cassa *ff*

CORO *ff*

[10] Andante. Maestoso

Arch. *ff* *senza sord.* *8*

ff *senza sord.*

ff *senza sord.*

ff *senza sord.*

ff *unis.*

Яго.

Я ненавижу Мавра! А меня он любит...
 Тем лучше замысел удастся мне...
 Подумать надо, Яго...
 Пройдет пусть время — нашепчу Отелло,
 Что Кассио с его женою близок.
 Красив, приятен Кассьо в обхожденье,
 Он будто создан женщин обольщать.
 И Мавр открыт, великодушен, верит
 Он в честность тех, кто кажется такими,
 И за нос провести себя позволит
 Покорно так же, как осел. Придумал!
 Зачатье совершилось! Ночь и ад
 На свет приплод чудовищный родят!

Iago.

I hate the Moor; he holds me well;
 The better shall my purpose work on him.
 Cassio 's a proper man: let me see now;
 To get his place, and to plume up my will
 In double knavery — How, how? — Let's see: —
 After some time, to abuse Othello's ear
 That he is too familiar with his wife: —
 He hath a person, and a smooth dispose,
 To be suspected; framed to make women false.
 The Moor is of a free and open nature,
 That thinks men honest that but seem to be so;
 And will as tenderly be led by th' nose
 As asses are.
 I have 't; — it is engender'd: — hell and night
 Must bring this monstrous birth to the world's light.

[12] Allegro (ardente)

Cor.

Tr-be

Tru e Tuba

Tuba

12 Allegro (ardente)

[illegible]

13

[illegible]

13

[illegible]

The first system of the musical score includes parts for Cor. (Coronet), Tr-be (Trumpet), Tr-ni (Trumpet in E-flat), Tuba, and P.tti (Piano). The Cor. part features a melodic line starting with a half note G4, followed by a quarter note A4, and then a half note B4, all marked *ff*. The Tr-be part has a melodic line starting with a half note G4, followed by a quarter note A4, and then a half note B4, all marked *f*. The Tr-ni part has a melodic line starting with a half note G4, followed by a quarter note A4, and then a half note B4, all marked *f*. The Tuba part has a melodic line starting with a half note G4, followed by a quarter note A4, and then a half note B4, all marked *f*. The P.tti part has a melodic line starting with a half note G4, followed by a quarter note A4, and then a half note B4, all marked *f*. The score includes dynamic markings such as *ff*, *f*, *p*, *cresc.*, *mp*, and *pp*.

Archi

Violin I: *p*, *f*, *cresc.*, *div.*, *unis.*
Violin II: *p*, *f*, *cresc.*
Cello/Double Bass: *p*, *f*, *cresc.*

Violin I

Violin II

Archi

ff 3 pizz. arco ff 3 pizz. arco fff arco

14 Andante

C-fag. *pp*

Timp. *pp* solo

T-tam. *p*

Cel. *p*

Arpa *p*

P-no *p*

14 Andante

V-ni I

V-ni II

V-le

V-c. (pizz) *vibr.* *p*

2 C-b. soli *arco* *pp*

15 Allegro

Tr-be

Tr-ni e Tuba *mf*

Timp. *p*

15 Allegro

Archi *ff*

arco *ff*

tutti *ff*

Fl. *a2*

Picc.

Ob. *a2*

Cingl.

Cl.

Cl. b.

Fag. *a2*

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Archi

Fl. (a2) 16

Pico.

Ob.

Cingl.

Cl. a2

Cl. b.

Fag. (a2)

Cor.

Tr-be (I) II, III

Tr-ni e Tuba p cresc.

Timp.

P-tti p

16

Archi p cresc.

2431 cresc.

Fl. *a2* *f*

Picc. *f*

Ob. *a2* *f*

Cingl.

Cl.

Cl. b.

Fag.

Cor. *ff*

Tr-be *I* *f* *II, III* *a2*

Tr-ni
e
Tuba *sim.*

Timp. *f*

P-tti

Cassa

Archl.

17

Fl. *a2* *ff*

Picc. *ff*

Ob. *a2* *ff*

Cingl. *ff*

Cl. *a2* *ff*

Cl. b.

Fag.

Cor.

Tr-be *ff*

(II, III)

Tr-ni

c

Tuba

Timp.

T-ro

Cassa

17

Archi *ff*

div. *fff*

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, each on its own staff. The instruments listed on the left are: Fl. (Flute), Picc. (Piccolo), Ob. (Oboe), Cingl. (Clarinet), Cl. (Clarinet), Cl. b. (Bass Clarinet), Fag. (Bassoon), Cor. (Cor Anglais), Tr-be (Trumpet), Tr-ni (Trombone), Tuba, Timp. (Timpani), and T-ro (Trombone). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'p' (piano). The score is divided into measures by vertical bar lines, and the instruments are grouped into sections. The overall layout is typical of a professional musical score, with clear notation and a structured arrangement of staves.

Fl.

Picc.

Ob.

Cingl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

T-ro

P-tti

Cassa

T-tam

Archl.

18

8

a2

p

f

Isola

3

3

3

3

ord.

ff

mf

p

ff

unis.

pizz.

pizz.

2431

CL. b.

Fag.

Timp.

Cassa

3 3 3 3

p *pp* *pp* *p* *pp*

soli *p* *mp*

3 *p*

19

Tr-be

f (*mf*)

Tr-ni
e

f (*mf*)

Tuba

f (*mf*)

Timp.

f *p* *f* *p* *pp* *mf* *p*

T-ro

p

P-tti

p

Cassa

Archi

div. pizz.

div. *sf* pizz.

mf

mf

Fl.

Picc.

Ob.

Cingl.

Cl. *I solo* *mp* *6* *6* *Cl. b. muta in Cl. III (B)* *ff*

Cl. b. *p*

Fag. *p*

Cor. *I. II + mp* *III mp*

Tr-be *I sola con sord.* *f* *pp* *Senza sord.*

Tr-ni

Tuba

Timp. *p* *pp*

T-ro

P-tti *pp* *pp* *mf*

T-tam *pp*

Archi *pizz.* *f* *pp* *pp* *pp* *pp* *div.* *pp* *div.* *pp* *pp* *attacca sub.*

Кипр

I

Cyprus

(Бурная ночь. Прибытие Отелло)

(Stormy night. Othello's arrival)

Allegro furioso

Clarineti(B) *f*

Violoncelli *f*

Cl.(B)

P-tti *colla bacch. di Timp.* *pp* *mp*

V-c.

20

I *f*

II

Cl. *f*

III

P-tti

V-le *f*

V-c.

I

II

Cl. *f*

III

P-tti

V-le *f*

V-c.

21

Ob. *a2* *f* *tr*^b

Cl. *tr*^b

P-tti *mp*

V-nl II *f* *tr*^b

V-le *tr*

V-c. *tr*

Ob.

Cl.

P-tti *p*

V-nl II

V-le

V-c.

Detailed description: This is a page of a musical score, page 33, starting at measure 21. The score is arranged in two systems. The first system includes staves for Oboe (Ob.), Clarinet (Cl.), Percussion (P-tti), Violoncello II (V-nl II), Viola (V-le), and Violone (V-c.). The Oboe, Clarinet, and Violoncello II parts feature trills marked with 'tr' and a flat (b). The Percussion part has a dynamic marking of 'mp'. The second system continues the same instrumentation. The Oboe, Clarinet, and Violoncello II parts continue with trills. The Percussion part has a dynamic marking of 'p'. The Viola and Violone parts have trills marked with 'tr'. The score is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, trills, and dynamic markings.

22

Fl. *a²* *tr*

Ob. *a²* *tr^b*

Cl. *a²* *tr^b*

P-tti *mf* *p* *cresc.*

Archi *tr* *tr^b*

Detailed description: This system contains measures 22, 23, and 24. The Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) parts are marked with *a²* and feature trills (*tr* and *tr^b*). The Percussion (P-tti) part starts at *mf*, then *p*, and includes a *cresc.* marking. The String (Archi) section includes trills (*tr* and *tr^b*). A double bar line with repeat dots is at the end of measure 24.

Fl. *cresc.* *ff*

Picc. *ff*

Ob. *cresc.* *ff*

Cl. *cresc.* *ff*

P-tti *f* *pp*

Archi *cresc.* *ff*

Detailed description: This system contains measures 25, 26, 27, and 28. The Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), and String (Archi) parts all have a *cresc.* marking in measure 25 and reach *ff* in measure 26. The Percussion (P-tti) part is marked *f* in measure 25 and *pp* in measure 26. A double bar line with repeat dots is at the end of measure 28.

23

Fl.

Picc.

Ob.

Cl.

Fag.

C-fag.

6 Cor.

Tr-ni
e
Tuba

Timp.

P-ttl

cresc. molto

23

L'Espresso

Maurice Strakosky

Violin I

Violin II

Viola

Cello/Double Bass

ff

Andante (doppio meno mosso)

Fl. (a2) rit. 24 Allegro (doppio più mosso)

Picc. (a2)

Ob. (a2)

Cl. (a2)

Fag. (a2)

Cfag.

Cor. I-II a2 a3 III IV V-VI a2

4 Tr-be *eroico* a2

Tr-ni e Tuba (a2)

Timp.

P-tti

Cassa

ord.

Andante (doppio meno mosso)

Arch. rit. 24 Allegro (doppio più mosso)

div. 3 unis.

This musical score page, numbered 37, contains staves for the following instruments:

- Fl.** (Flute): Melodic line with slurs and ties.
- Picc.** (Piccolo): Rested.
- Ob.** (Oboe): Melodic line with slurs and ties.
- Cl.** (Clarinet): Melodic line with slurs and ties.
- Fag.** (Bassoon): Melodic line with slurs and ties.
- C-fag.** (Contrabassoon): Rested.
- Cor.** (Cor Anglais): Rested.
- 4 Tr-be** (4 Trumpets): Playing a rhythmic pattern of eighth notes with triplets.
- Tr-ni e Tuba** (Trumpets and Tuba): Playing a rhythmic pattern of eighth notes with triplets.
- Timp.** (Timpani): Playing a rhythmic pattern of eighth notes.
- T-ro** (Tom-toms): Playing a rhythmic pattern of eighth notes.
- Archi** (Archi/Strings): Playing a rhythmic pattern of eighth notes.

The score is written in a key with one sharp (F#) and a common time signature (C). The woodwinds and strings play a continuous melodic line, while the brass instruments play a rhythmic pattern of eighth notes with triplets. The percussion instruments play a rhythmic pattern of eighth notes.

Fl. (a2)

Picc.

Ob. (a2)

Cl. (a2)

Fag. (a2)

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

Cassa

pp *cresc. poco a poco*

Archi

Fl.
 Picc.
 Ob.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 T-ro
 P-tti
 Cassa
 T-tam
 Archi

Musical score for page 39, featuring woodwinds, brass, percussion, and strings. The score is written in 2/4 time and includes various musical notations such as triplets, dynamics (ff, f), and articulation marks. The woodwind section (Flute, Piccolo, Oboe, Clarinet, Bassoon, Contrabassoon) plays a melodic line with triplets. The brass section (Cor, Trumpet, Trombone, Trumpet, Euphonium, Tuba) provides harmonic support with sustained notes and dynamic markings. The percussion section (Tympani, Snare, Cymbal, Triangle) includes a snare roll and cymbal crashes. The string section (Archi) plays a rhythmic pattern with triplets.

25

Fl. *a2* *fff*

Picc. *a2* *fff*

Ob. *a2*

Cl. *a2* *fff*

Fag. *fff*

C-fag. *fff*

Cor. *a3* *fff* pavillon en l'air

Tr-be *a2* *fff*

Trni
e
Tuba *fff*

Timp. *fff*

T-ro *fff*

P-tti *fp*

Cassa *fff*

25

Archi *3* *8* *3* *3*

Fl.

Picc.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

Archi

8

2431

Detailed description: This page of a musical score, numbered 41 in the top right, contains staves for various instruments. The woodwind section (Flute, Piccolo, Oboe, Clarinet, Bassoon, and Contrabassoon) has staves at the top, with the Flute and Piccolo parts showing a melodic line starting in the third measure. The brass section (Coronet, Trumpet, Trombone, Trumpet and Tuba) follows, with the Tuba part featuring a melodic line marked with 'a2' and 'A' accents. The percussion section (Tympani and Tom-tom) is shown below the brass. The string section (Archi) is at the bottom, with a dense texture of sixteenth-note patterns in the upper staves and a more melodic line in the lower staves. The score is written in a standard musical notation with various clefs and accidentals.

26

Fl. (a2)

Picc. (a2)

Ob.

Cl. (a2)

Fag. A

C-fag. A

Cor. (a3)

Tr-be (a2)

Tr-ni A

e Tuba A

Timp.

T-ro ff

P-tti

Cassa

26

8

Archi

Fl.

Picc.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

T-ro

P-tti

Cassa

Archl

This musical score page, numbered 43, contains staves for various instruments. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor Anglais (Cor.), Trumpets (Tr-be), Trombones (Tr-ni), and Tuba. The percussion section includes Timpani (Timp.), Tom-tom (T-ro), Snare Drum (P-tti), and Cymbals (Cassa). The string section (Archl) is shown at the bottom. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The woodwinds and strings play a rapid sixteenth-note pattern, while the brass and percussion provide harmonic support with sustained notes and rhythmic patterns. Dynamics such as *ff* (fortissimo) and *f* (forte) are indicated. A rehearsal mark 'a2' is present above the Trombone staff.

FL.

Picc.

Ob.

Cl.

Fag.

C fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

P-tti

Cassa

Measures 26-28 of the score. The Flute and Piccolo parts feature a melodic line with a trill in measure 27. The Oboe and Clarinet parts have a similar melodic line. The Bassoon and Contrabassoon parts have a sustained note in measure 26. The Cor Anglais, Trumpet, and Trombone parts have a sustained note in measure 26. The Trumpet and Tuba parts have a sustained note in measure 26. The Timpani part has a sustained note in measure 26. The Snare Drum part has a sustained note in measure 26. The Cymbals part has a sustained note in measure 26.

27

Arch.

div.

div.

Measures 27-29 of the score. The Flute and Piccolo parts feature a melodic line with a trill in measure 27. The Oboe and Clarinet parts have a similar melodic line. The Bassoon and Contrabassoon parts have a sustained note in measure 26. The Cor Anglais, Trumpet, and Trombone parts have a sustained note in measure 26. The Trumpet and Tuba parts have a sustained note in measure 26. The Timpani part has a sustained note in measure 26. The Snare Drum part has a sustained note in measure 26. The Cymbals part has a sustained note in measure 26.

This page of a musical score is for a symphony, featuring various instruments. The instruments listed on the left are: Fl. (Flute), Picc. (Piccolo), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), C-fag. (Contrabassoon), Cor. (Cor), Tr-be (Trumpet), Tr-ni e Tuba (Trombone and Tuba), Timp. (Timpani), P-tti (Percussion), Cassa (Cymbals), and Archi (Archi/Strings). The score includes musical notation, dynamics (e.g., *ff*, *f*, *unis.*), and articulation marks (e.g., *a2*, *3*, *II*). The page is numbered 40 in the top right corner.

Fl.

Picc.

Ob.

Cl.

Fag. *a2*
p *cresc.*

C-fag.
p *cresc.*

Cor.

Tr-be
(II)
p *cresc.*

(a2)
p *cresc.*

Tr-ni
p *cresc.*

Tuba
p *cresc.*

Timp.

T-ro
sf *sf* *p*

Archl
3 *3* *3* *3*

rit.

Andante

28 Allegro (doppio più mosso)

Fl.

Picc.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

P-tti

Cassa

Andante

28 Allegro (doppio più mosso)

Archi

ff 3

ff 3

ff 3

ff 3 div. 3

un. ff

[illegible]

Fl.

Picc.

Ob.

Cl.

Fag.

C.fag.

Cor.

Tr-be

Tr-ni
u
Tuba

Timp.

T-ro

Cassa

pp *cresc. poco a poco*

Archl.

Detailed description of the musical score: The score is for a full orchestra. The woodwind section (Flute, Piccolo, Oboe, Clarinet, Bassoon, Contrabassoon) plays a melodic line with many sharps, indicating a key signature of three sharps (F# major or C# minor). The brass section (Coronet, Trumpet, Trombone, Trumpet, Tuba) plays a rhythmic pattern of eighth notes, with some measures featuring triplets. The percussion section (Timpani, Snare, Cymbal) provides a steady beat. The string section (Violins, Violas, Cellos, Double Basses) plays a complex rhythmic pattern. The score is divided into two systems, each with two measures. The first system starts with a piano (pp) dynamic and a crescendo marking. The second system continues the melodic and rhythmic development.

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are Fl. (Flute), Picc. (Piccolo), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), C.fag. (Contrabassoon), Cor. (Horn), Tr-be (Trumpet), Tr-ni e Tuba (Trombone and Tuba), Timp. (Timpani), T-ro (Snare Drum), and P-tti (Percussion). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation marks like *acc* (accent) and *stacc* (staccato). The score is divided into measures, with some measures containing multiple staves for different instruments. The page number 11 is visible in the top right corner.

Fl. *a2*

Picc. *a2*

Ob. *a2*

Cl. *a2* Cl. III muta in Cl. basso

Fag. *ff*

C.fag. *ff*

Cor. *a3 A* *ff*

Tr-be *a2* (IV) *ff* con sord. III *ff* senza sord. *p < ff > pp*

Tr-ni
e
Tuba *ff* *ff*

Timp. *p* *mp* *pp*

T-ro *p* *mp* *pp*

P-tti *pp* *ff* solo

Cassa *f* *fp* *ff*

Омелло: (стр. 52)
Othello: (page 52)

Arch. *ff* *ff* *ff* *pizz.* *f* *mp* *pp*

ff *ff* *ff* *pizz.* *f* *mp* *pp*

ff *ff* *ff* *pizz.* *f* *mp* *pp*

ff *ff* *ff* *pizz.* *f* *mp* *pp*

ff *ff* *ff* *pizz.* *f* *mp* *pp*

Отелло.

О, воин мой прекрасный! Дездемона!
 Я так же рад, как поражен, что вы
 Опередили здесь меня. О радость!
 О, если после бурь такой покой,
 Пусть вихри воют так, что смерть разбудят,
 Пускай корабль на водяной Олимп
 Карабкается и летит глубоко,
 Как в ад с небес. Теперь мне умереть
 Великим счастьем было бы! Душа
 Полна предельной радости. Боюсь я,
 Что радости подобной не подарит
 Неведомый мне рок...
 О, милая моя! Я без толку болтаю,
 От блаженства я заговариваюсь!
 Пойдемте в замок, Дездемона!
 Привет на Кипре вам!

Othello.

O my fair warrior! Desdemona!
 It gives me wonder great as my content
 To see you here before me. O my soul's joy!
 If after every tempest come such calms,
 May the winds blow till they have waken'd death!
 And let the labouring bark climb hills of seas
 Olympus-high, and duck again as low
 As hell 's from heaven! If it were now to die,
 'Twere now to be most happy; for, I fear,
 My soul hath her content so absolute
 That not another comfort like to this
 Succeeds in unknown fate.
 O my sweet,
 I prattle out of fashion, and I dote
 In mine own comforts.
 Come, Desdemona,
 Once more well met at Cyprus.

Allegro patetico

30

2 Flauti

Flauto piccolo

2 Oboi

2 Clarinetti (B)

Clarinetto basso

2 Fagotti

Contrafagotto

I

II

6 Corni (F)

III

IV

V

VI

I

5 Trombe (B)

II

III

IV

V

3 Tromboni
e
Tuba

Timpani

Allegro patetico

30

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

(V)

Tr-ni
e
Tuba

Timp.

Archi

This musical score page, numbered 54, contains staves for various instruments. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (V), Trumpet and Tuba (Tr-ni e Tuba), and Timpani (Timp.). The string section (Archi) is represented by four staves. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings are playing a complex, rhythmic pattern with many triplets and sixteenth notes. The brass instruments are mostly silent, with some isolated notes in the Trombone and Trumpet/Tuba staves. The string section is playing a sustained, rhythmic pattern with many triplets and sixteenth notes.

This is a page from a musical score, likely for a symphony, featuring various instruments. The page is numbered 31 in the top right corner. The instruments listed on the left are:

- Fl.
- Picc.
- Ob.
- Cl.
- Cl. b.
- Fag.
- C-fag.
- Cor.
- Tr-be
- Tr-ni
- Tuba
- Timp.
- Archi

The score includes musical notation, dynamics (e.g., *f*, *a2*), and a rehearsal mark "31" in the top right corner. The bottom of the page shows the beginning of the next page, also numbered 31.

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

(I)

(II, III)

Tr-be

(IV, V)

Trni

e

Tuba

Timp.

Archi

32 Allegro con brio

Fl. (a2)

Picc.

Ob. (a2)

Cl. (a2)

Cl. b.

Fag. (a2)

C-fag.

Cor. a3

Tr-be a2

Tr-nl e Tuba (a2)

Timp.

T-ro

P-tti

Cassa

32 Allegro con brio

Archi

33

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
o
Tuba

Timp.

P-tti

Cassa

33

Archi

34

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

34

Archi

prz.

Fl.

Pico.

Ob.

Cl.

Cl. b.

Fag.

C. f. ag.

Cor.

Tr. be

Tr. ni
e
Tuba

Timp.

P. tti

Cassa

Archi

pavillon en l'air.

a2

a3

III

2431

8

35

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

Cfag.

Cor.

Tr-be

Tr-nl e Tuba

Timp.

T-ro

P-tti

Cassa

35

Arch.

2431

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

Cfag.

Cor.

Tr-be

Tr-nl
e
Tuba

Timp.

T-ro

Archl

a2

f

p

f

mf

mf

cresc.

cresc.

cresc.

cresc.

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The instruments listed on the left are: Fl. (Flute), Pico. (Piccolo), Ob. (Oboe), Cl. (Clarinet), Cl. b. (Bass Clarinet), Fag. (Bassoon), C-fag. (Contrabassoon), Cor. (Cor Anglais), Tr-be (Trumpet), Tr-ti (Trombone), Tuba, Timp. (Timpani), and Archi (Strings). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The music is divided into measures, with some measures containing multiple staves for different instruments. Dynamics such as *cresc.* (crescendo) and *f* (forte) are indicated. Rehearsal marks *I. II* and *III. IV* are present. The score is written in a traditional musical notation style, with notes, rests, and other musical symbols.

36

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

T-ro

P-tti

Cassa

36

Archi

Fl.

Ob.

Cl.

Fag.

Cor.
(I. II)
(III. IV)

Tr-be
(I. II)
(III)

Tr-ni
e
Tuba

Timp.

T-ro

Cassa

Archl

Detailed description of the musical score: The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) is mostly silent. The brass section (Cor Anglais, Trumpets, Trombones, Trumpets, Tuba) plays a rhythmic pattern of eighth notes, starting with a forte (f) dynamic and moving to mezzo-forte (mf). The percussion section (Timpani, Snare, Cymbals) provides a steady rhythmic accompaniment. The string section (Violins, Violas, Cellos, Double Basses) plays a complex, fast-moving melodic line, starting with a forte (f) dynamic. The score is divided into three measures, with various dynamic markings (f, mf, p) and articulation marks (accents, slurs) throughout.

37

Archi

[illegible]

Marciale (L'istesso tempo)

38

I solo

FL. *mf* *3*

Fag. *f*

Cor. I. II *f* III. IV *f*

Tr-be *con sord. I sola* *p* *mp* *3*

Tuba *f*

Timp. *f*

T-ro *fp* *p*

Archi *f* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

FL. *3* *3*

Ob. *I* *f* *3*

Fag. *a2 soli* *f* *3* *mf*

Tr-be *I* *f* *3* *mf*

T-ro *3* *3*

Archi *arco v* *sf* *3* *p* *arco v* *sf* *3* *p* *arco v* *sf* *3* *p* *arco v* *sf* *3* *p* *arco v* *sf* *3* *p*

39

Fl.

Ob.

Cl.

Fag.

I. II

Cor.

III. IV

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

39

Archi

The musical score for page 71, measures 39-42, is presented below. The score is in 3/4 time and features a variety of instruments and dynamics.

Measures 39-42:

- Flute (Fl.):** Measures 39-40: *f* (forte), *a2* (second octave), triplet of eighth notes. Measure 41: *f*, eighth note. Measure 42: *f*, eighth note.
- Oboe (Ob.):** Measures 39-40: *f*, *a2*, triplet of eighth notes. Measure 41: *f*, eighth note. Measure 42: *f*, eighth note.
- Clarinet (Cl.):** Measures 39-40: *f*, *a2*, triplet of eighth notes. Measure 41: *f*, eighth note. Measure 42: *f*, eighth note.
- Bassoon (Fag.):** Measure 39: *f*, quarter note. Measure 40: *f*, quarter note. Measure 41: *f*, quarter note. Measure 42: *f*, quarter note.
- Cor Anglais (Cor.):** Measures 39-40: *f*, quarter note. Measure 41: *f*, quarter note. Measure 42: *f*, quarter note.
- Trumpet (Tr-be):** Measures 39-40: *f*, quarter note. Measure 41: *f*, quarter note. Measure 42: *f*, quarter note.
- Trombone (Tr-ni e Tuba):** Measures 39-40: *f*, quarter note. Measure 41: *f*, quarter note. Measure 42: *f*, quarter note.
- Timpani (Timp.):** Measures 39-40: *f*, quarter note. Measure 41: *f*, quarter note. Measure 42: *f*, quarter note.
- Snare Drum (T-ro):** Measures 39-40: *f*, eighth notes. Measure 41: *f*, eighth notes. Measure 42: *f*, eighth notes.
- Strings (Archi):** Measures 39-40: *f*, quarter note. Measure 41: *f*, quarter note. Measure 42: *f*, quarter note.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Tab.

Timp.

T-ro

Archi

pizz.

This musical score page, numbered 72, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The brass section includes Trumpet (Tr-be) and Trombone (Tr-ni). The percussion section includes Timpani (Timp.) and Tom-tom (T-ro). The string section (Archi) is represented by five staves. The score is written in 4/4 time with a key signature of two flats. The woodwinds and strings play melodic lines with triplets and slurs. The percussion provides a rhythmic accompaniment. The string section includes a pizzicato (pizz.) instruction. The score is divided into measures by vertical bar lines.

40

Cl.

Fag.

Cor.

Tr.

Tuba

Timp.

T-ro

Archi

40

41

42

f

mf

p

f

pizz.

arco

pizz.

Cl. *I solo* *f* 3 3 3 3

Fag. *I solo* *f* 3 3 3 3

Cor. *p*

Trni
e
Tuba *p*

Timp. *p* 3 *p*

T-ro *p*

Archi *mp* *arco* *mf* *p*

This musical score page, numbered 74, contains staves for various instruments. The woodwind section includes Clarinet (Cl.) and Bassoon (Fag.), both marked with 'I solo' and 'f' dynamics, playing triplet patterns. The brass section includes Cor Anglais (Cor.), Trumpets and Tubas (Trni e Tuba), and Timpani (Timp.), all marked with 'p' dynamics. The percussion section includes Tom-toms (T-ro) marked with 'p'. The string section (Archi) is divided into Violins, Violas, Cellos, and Double Basses, with dynamics ranging from 'mp' to 'p', and includes an 'arco' marking for the lower strings.

Cl. *mf* *p*

Fag. (I) *mf* *p*

Tr-be *mf* *p* *pp*

Tr-ni *mf* *p* *pp*

Tuba *mf* *pp*

Timp. *mf* *pp*

Яго: (стр. 76а)
Iago: (page 76a)

Archi *f* *mf* *p* *pizz.* *arco* *f* *mf* *p* *pizz.* *arco* *f* *mf* *p* *pizz.*

Яго.

- a) Коли удастся мне прибавить кубок
К тому, что выпил Кассио нынче,
Таким же злым он станет и задорным,
Как пес моей хозяйки молодой.
Я подобью его на что-нибудь,
Что оскорбит кипрян.

- б) А ну-ка, стаканами чок-чок!
А ну-ка, стаканами чок!
Солдат не дурак.
А жизнь — что? Пустяк!
Пусть выпьет вояка разок!

Iago.

- a) If I can fasten but one cup upon him,
With that which he hath drunk to-night already,
He'll be as full of quarrel and offence
As my young mistress' dog.
Now, 'mongst this flock of drunkards,
Am I to put our Cassio in some action
That may offend the isle.
- b) And let me the canakin clink, clink;
And let me the canakin clink;
A soldier 's a man;
A life 's but a span;
Why, then, let a soldier drink.

41 Allegro energico

2 Flauti

Piccolo

2 Oboi

2 Clarinetti (B)

Clarinetto basso (B)

2 Fagotti

Contrafagotto

6 Corni (F)

3 Trombe (B)

3 Tromboni e Tuba

Timpani

Tamburo militare

Piatti

Cassa.

41 Allegro energico

А20: (стр. 76B)

Iago: (page 76B)

Violini I

Violini II

Viola

Violoncelli

Contrabassi

42

Fl. (a2)

Picc.

Ob. (a2)

Cl. (a2)

Cl.b.

Fag. (a2)

C.fag.

Cor. I. II

III

IV

V. VI

Tr-be I. II

III

Tr-ni e Tuba

Timp.

T-ro

P-tti

Cassa

f

sccco

43

Archi

(b)

(b)

(b)

43

Fl.

Picc.

Ob.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-bc

Tr-ni
e
Tuba

Timp.

T-ro

P-ttl

Cassa

sole a2

ff

ff

43

Archl

Fl.

Picc.

Ob.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

T.ro

P.ttl

Cassa

Arch.

44

Fl.

Picc.

Ob.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-bu

Trni

Tuba

Timp.

T-ro

P-ttl

Archl

ord.

44

Fl.

Pico.

Ob.

Cl.

Cl.b.

Fag.

C.fag.

Cor.

Tr-be

Tru
e
Tuba

Timp.

T.ro

P.tti

Cassa

Archi

2431

(a2) 45

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor. I, II
III
IV
V VI

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

P-tti

Cassa

sf

ord.

sf

45

Archi

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni
Tuba

Timp.

T-ro

P-tti

Cassa

Archi

2431

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

Cfag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

P.tti

Cassa

Archi

I. II.

III

IV

V. VI

mf

cresc. molto

a2

f

mf

cresc.

ff

(a2) 46
 Fl. a2
 Picc. ff
 Ob. a2
 Cl. ff
 Cl.b. ff
 Fag. a2
 C.fag. ff
 Cor. I II
III
VI
V VI
 Tr-be I II
III
 Tr-ni (a2)
 Tuba (a2)
 Timp. f
 T.ro f
 P.ttl ff
 Arphi 46

Musical score for page 86, measures 46-49. The score includes parts for Flute, Piccolo, Oboe, Clarinet, Clarinet in Bb, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Tuba, Timpani, Snare Drum, Cymbals, and Arpeggiated strings. Measures 46-49 show a complex orchestral texture with various dynamics and articulations.

8

Fl.

Picc.

Ob.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp

T-ro

P-tti

Cassa

Archi

I, II
III
IV
V, VI

a 3

a 3

sol

sol

2431

47 (a2)

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

Cfag.

Cor.

Tr-be

Tr-ni
o
Tuba

Timp.

T-ro

P-tti

Cassa

47

Archi

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

e Tuba

Timp.

T-ro

P-tti

Cassa

Archi

Fl. (a2) *tr*
 Picc.
 Ob.
 Cl.
 Cl. b.
 Fag. *a2*
 C fag.
 Cor. I, II
 III
 IV
 V, VI
 Tr-be I, II
 III
 Tr-ne
 e
 Tuba *a2*
 Timp.
 T-ro
 P-tti
 Cassa *p cresc.*
 Archi

48

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

T-ro

P-tti

48

Archi

Fl. (a2)
 Picc.
 Ob. (a2)
 Cl. (a2)
 Cl. b.
 Fag. (a2)
 C fag.
 Cor. I, II
 III
 IV
 V, VI
 Tr-be (a2)
 Tr-mi
 e
 Tuba
 Timp.
 T-ro
 P-tti
 Cassa
 Archi

49

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

P-tti

Cassa

49

Archi

This page of a musical score is for a symphony orchestra. It features the following instruments and parts:

- Fl.** (Flute): Part 1, marked *a2*.
- Pico.** (Piccolo): Part 1, marked *a2*.
- Ob.** (Oboe): Part 1, marked *a2*.
- Cl.** (Clarinet): Part 1, marked *a2*.
- Cl. b.** (Bass Clarinet): Part 1, marked *a2*.
- Fag.** (Bassoon): Part 1, marked *a2*.
- C-fag.** (Contrabassoon): Part 1, marked *a2*.
- Cor.** (Cor): Part 1, marked *a2*.
- Tr-be** (Trumpet and Trombone): Part 1, marked *a2*.
- Tr-ni e Tuba** (Trumpet and Tuba): Part 1, marked *a2*.
- Timp.** (Timpani): Part 1, marked *a2*.
- T-ro** (Snare Drum): Part 1, marked *a2*.
- P-tti** (Cymbals): Part 1, marked *a2*.
- Cassa** (Cassa): Part 1, marked *a2*.

The score includes musical notation, dynamics, and articulation marks. The dynamics include *mf* (mezzo-forte) and *f* (forte). The articulation marks include *solli* (soli) and *cresc.* (crescendo). The score is written in 4/4 time and features various musical notations, including triplets, slurs, and dynamic markings.

Archi

This is a page from a musical score, likely for a symphony. The page is divided into two systems of staves. The top system includes staves for Flute (Fl.), Piccolo (Pico.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cl. b.), Bassoon (Fag.), and Contrabassoon (C. fag.). The bottom system includes staves for Cor (Horn), Trumpet (Tr. be.), Trombone (Tr. ni e Tuba), Timpani (Timp.), Snare Drum (T. ro), and Percussion (P. tti). The score features various musical notations, including notes, rests, and dynamic markings such as *cresc. molto*, *ff*, *f*, and *sola*. A rehearsal mark "50" is visible in the top right corner of the first system and at the bottom of the page. The page is numbered "9" in the top right corner.

(a2) 8

Fl.

Picc.

Ob. (a2)

Cl. (a2)

Cl. b.

Fag.

C. fag.

Cor. I, II a 8 III IV a 3 V, VI

Tr-be I, II III

Tr-ni

Tuba

Timp. soli

T-ro

P-iii

Cassa

Archi

51

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

Cfag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

P-tti

Cassa

a 2

a 2

a 2

a 2

a 2

a 3

a 3

I. II

III

IV

V. VI

a 2

sol

51

51

Archi

Fl. (a2) $\hat{A}$

Picc. $\hat{A}$

Ob. $\hat{A}$

Cl. $\hat{A}$

Cl. b. $\hat{A}$

Fag. (a2) $\hat{A}$

C-fag. $\hat{A}$

Cor. I. II $\hat{A}$
III $\hat{A}$
IV $\hat{A}$
V. VI $\hat{A}$

Tr-be I. II $\hat{A}$
III $\hat{A}$

Tr-ni $\hat{A}$

Tuba $\hat{A}$

Timp.

T-ro

P-tti

Cassa

Arch. $\hat{A}$

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

T-ro

P-tti

Cassa

Archl

52

2431

Meno mosso

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

P-tti

Cassa

I. II

III

IV

V. VI

sole a 2^a

f *p* *f*

Meno mosso

Arch.

pizz.

pizz.

pizz.

pizz.

pizz.

[illegible]

rit. 55

Fl.

Pico.

Ob.

Cl. ^{a2}

Cl. b.

Fag.

Cor. ^I *espr.* *p* *mf* *f* *ff*

Tr-be

Tr-ni
e
Tuba

Timp. *(f)*

Arpe *mf* La^b, Si^b, Mi^b *f*

rit. 55

Archi *pp* *fp* *cresc.* *fp* *fp*

56

57

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Archl

arco

arco

2431

Detailed description of the musical score: The score is for a full orchestra. Measures 57-60 are shown. The woodwinds (Flute, Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon) play a melodic line with various dynamics (f, ff, p). The brass (Cor Anglais, Trumpet, Trombone, Trumpet and Tuba) play a rhythmic pattern of eighth notes. The timpani play a steady rhythm. The strings play a melodic line with various dynamics (f, ff, p). The score includes various musical notations such as notes, rests, beams, and dynamic markings.

10

Fl.

Pico.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

P-ttl

Cassa

Archi

Сад в замке

II

The Garden of the Castle

Andante

Flauto piccolo

Corno inglese

2 Clarinetti (B)

Clarinetto basso (B)

2 Fagotti

Contrafagotto

4 Corni (F)

4 Trombe (B)

Piatti

Arpe

Andante

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Isolo dolce
mp

f *p*

solo *f* *3*

I
mp *f*

con sord. I
fp *mp*

mf *p*

Do♭, Sol♭
sf *sf*

div. *f* *div.* *f*

pizz. *f*

Cl. b. *p*

Cor. *pp*

Tr-be (1) *pp*

P-ttl *pp*

Arpe *mp*

Archi *arco* *pp* *mf* *f*

f *p*

Pico. *solo dolce* *p*

Cingl. *dolce* *p*

Cl. b. *p*

Fag. *p*

Cor. *I solo* *p*

Arpe *f*

Archi *unis.* *mf espress.* *div.* *f* *fp* *fp* *fp*

Picc.
 Cingl.
 Cl.
 Cl. b.
 Fag.
 C fag.
 Cor.
 Arpe
 Archi

pp
pp I solo
p
pp
p
p
 Cl. I e II muta in A
p
pp
 (I)
p
mf
pppp
III
p
pp
mf
mp
 div.
p
pp
 unis.
pp
 unis.
p
pp
mf
pp
 unis.
p
pp
mf
pp
 div.
p
pp
mf
pp
 unis.
p
pp
mf
pp
 div.
p
pp
mf
pp

60 Allegro scherzando
secco

Arpe

pizz.

ff

Archi

unis. f pizz.

unis. f pizz.

unis. f pizz.

unis. f pizz.

61

Arpe

f

dim.

p

Archi

p

p

p

p

Arpe

p

Archi

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

62

Arpe

Archi

Archi

Яго: О, мой Отелло!
Iago: Cassio, my lord!

63

Archi

Arpe

He Кассио ли был у Дездемоны? I He верю, генерал, that
No, sure, I cannot think it,

Archi

f p f *div. unis.*

64

Arpe

La

p не верю я, что скрылся он при вашем приближеньи,
he would steal away so guilty-like,

Archi

p

Arpe

p как вор! Ужели он был это?! Он!
seeing you coming.

Archi

p cresc. f p

Allegro (l'istesso tempo)

65

Fag. I
 Cor. I. II
III. IV
 Timp. mf
 Archi arco
f
mp
f
arco
mp
f
arco
mp
f
(pizz.)
f

Fag. mf
 Cor. mf
 Timp. mf
 Archi cresc.
f
cresc.
f
cresc.
f
arco

66

Fl.

Picc.

Ob.

Cl.(A)

Fag.

Cor.
I. II
III. IV

Tr-be
I. II

Tr-ni
e

Tuba
III

Timp.

P-no

8-

68

Arch.

pizz.

2431

Fl. *a2* *f*

Picc.

Ob. *a2* *f* (A) *p*

Cl. I *f* (A) *p*

Cl. II *p*

Fag. *p*

C-fag.

Cor. *mp*

Tr-be *mp*

Tr-ni *mp*

e *mp*

Tuba *mp*

Timp.

P-no

Archi *arco* *dolce* *cresc.* *pizz.* *pizz.*

Detailed description: This is a page of a musical score, page 115. It contains staves for various instruments. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor Anglais (Cor.), Trumpet B-flat (Tr-be), Trumpet D (Tr-ni), Euphonium (e), Tuba, and Timpani (Timp.). The percussion section includes Piano (P-no). The string section (Archi) is shown in a grand staff with Violins I and II, and Cellos and Double Basses. The score is in 2/4 time and D major. The woodwinds and brass have melodic lines with dynamics like *f* (forte) and *p* (piano). The strings play a rhythmic pattern, with some parts marked *arco* (bowed) and *pizz.* (pizzicato). The piano has a melodic line. The page number 115 is in the top right corner.

2431

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

P-no

Archi

I. II

III. IV

8

div.

p

arco

div.

p

Detailed description: This is a page of a musical score, page 117. It contains staves for various instruments. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor Anglais (Cor.), Trumpet (Tr-be), Trombone/Tuba (Tr-ni e Tuba), and Timpani (Timp.). The piano (P-no) is shown with grand staff notation. The string section (Archi) is represented by five staves. The score is in 2/4 time and features a key signature of three sharps (F#, C#, G#). The music includes various dynamics such as *f* (forte) and *p* (piano), and performance instructions like *arco* and *div.* (divisi). The woodwinds and strings have complex melodic lines, while the brass and percussion provide harmonic support. The piano part features intricate fingerings and articulations.

Fl. Picc. Ob. Cl. Cl. b. Fag. C-fag.

Cor. I. II. III. IV. Tr-be Tr-ni e Tuba Timp.

P-no

Archi unis.

68 a2

68 unis.

2431

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

P-no

Archi

Cl. I & II muta in B

mf

mf

8

Detailed description of the musical score: The score is for a full orchestra. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), and Timpani (Timp.). The keyboard section includes Piano (P-no). The string section (Archi) consists of Violins I and II, Viola, and Cellos/Double Basses. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The first system shows the woodwinds and brass playing a melodic line, while the strings provide a rhythmic accompaniment. The second system introduces the piano and timpani. The third system features a more complex texture with the piano playing a melodic line and the strings providing a dense harmonic support. The fourth system shows the woodwinds and brass playing a melodic line, while the strings provide a rhythmic accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *mf* (mezzo-forte).

69

I. II

Tr-be

Tr-ni
e
Tuba

P-no

Archi

Tr-ni
e
Tuba

Archi

I. II

Cor.

III. IV

Tr-be

Tr-ni
e
Tuba

P-tti

Archi

rit.

con sord.

cresc.

cresc.

arco

div.

mp

70 Andante

C-fag. *pp*

Cassa *p*

T-tam *pp*

Celesta *mp*

Arpe *mp*

Piano *mp*

Iago: Берегитесь ревности, начальник! Чудовище с зелеными глазами! Оно над жертвою глумится... Счастлив тот роконосец, кто свой жребий зная, обидчицу не любит... Но проклят тот, кто любит. Подозревает, а все так же любит.

Iago: O, beware, my lord, of jealousy; It is the green-eyed monster, which doth mock the meat it feeds on: that cuckold lives in bliss who, certain of his fate, loves not his wronger; But, O, what damned minutes tells he o'er who dotes, yet doubts, suspects, yet strongly loves!

70 Andante

V-ni I div. *ppp*

V-ni II *ppp*

V-le *ppp*

V-e. *pizz.*

2 C-b. soli *ppp*

C-b. altri *ppp*

71

rit.

Cl. b. *mf*

Fag. *mf* *I solo* *mp*

C. fag. *mf*

Cor. I. II. *fp* *mf* *pp*

III. IV. *fp* *mf* *pp*

Tr-be I (con sord.) *fp* *mf* *pp*

P-tti *pp* *p*

T-tam. *pp*

Archi

(div.) *pp*

div. *pp*

div. *pp*

(pizz.) *pp*

tutti pizz. *pp*

div. arco *pp*

arco *pp*

pp

72 Sostenuto

Fag. *mf* *I solo* *++*

Cor. *mf*

Tr-be *p* *I sola* *(con sord.)* *mf*

Cassa *pp*

V-ni I *pp*

div. *pp*

unis. sul pont. *pp*

V-ni II *pp*

unis. sul pont. *p* *ppp*

V-le *pp* *p* *ppp*

V-s. *(div.)* *ppp*

C-b. *div.* *ppp*

73 Andante con anima

I. II

Cor. (I) + + + + +
 Tr-be (I) IV
 Tr-ne con sord. III mp
 Arpe
 Cassa p
 V-ni I div. f
 V-ni II ord. f
 V-le ord. f
 V-o p unis. p
 C-b. p
 Cl. b. mp
 Cor. mp
 Arpe
 unis. s s
 Archi unis. p mf

The musical score is for a rehearsal mark 73, titled "Andante con anima". It is a page from a larger score, as indicated by the page number 123 in the top right corner. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked "Andante con anima". The score is divided into two systems, I and II, with a repeat sign at the beginning of system II. The first system (I) contains measures 1 through 4, and the second system (II) contains measures 5 through 8. The score includes various dynamics such as *mp* (mezzo-piano), *p* (piano), *f* (forte), and *mf* (mezzo-forte). There are also articulations like *con sord.* (con sordina) for the tuba and *ord.* (ordinario) for the violins. The string section is marked *unis.* (unison) in several places. The woodwind section includes parts for Cor. (I), Tr-be (I), Tr-ne (con sord.), Cl. b., and Cor. The brass section includes parts for Cor. (I), Tr-be (I), Tr-ne (con sord.), and Cor. The string section includes parts for V-ni I div., V-ni II, V-le, V-o, C-b., and Archi. The percussion section includes parts for Cassa and Arpe. The score is written in a standard musical notation with staves for each instrument.

74 a2

Ob. *fp* *cresc.*

Cl. *fp* *cresc.*

Cl. b. *fp* *cresc.*

Fag. *fp* *cresc.*

C-fag. *fp* *cresc.*

Cor. III *fp* *cresc.*

Archi *fp* *cresc.*

Ob. *fp* *cresc.*

Cl. *fp* *cresc.*

Cl. b. *fp* *cresc.*

Fag. *fp* *cresc.*

C-fag. *fp* *cresc.*

Cor. (III) *fp* *cresc.*

Archi *fp* *cresc.*

2431

75

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor. III

Arpe

Archi

Cl. *pp*

Cl. b. *p*

Cor. IV

Arpe *mf* *sole mp* *mf* *f*

P-ttl *pp*

Archi

pp

2431

Sostenuto. Severo

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor. I. II

Cor. III. IV

Tr-be I. II

Tr-be III

Tr-ni

e

Tuba

Timp.

P-tti

Cassa

T-tam

P-pno

Ped.

I senza sord.

I senza sord.

a2

ff

colla bacch. molle

ppp

Iago: Смотрите! Он! Ни мак, ни мандрагора, ни
все снотворные настои мира тот сладкий сон
тебе не возвратят, каким ты спал еше вчера!

Iago: Look, where he comes! Not poppy, nor mandragora,
nor all the drowsy syrups of the world, shall ever
medicine thee to that sweet sleep which thou owedst
yesterday.

Sostenuto. Severo

Archi

pp

ppp

ff

unis.

ff

unis. arco

ff

Con moto a2 78

Cl. *f* solo 3 3 3

Cl. b. 3 3 3

P-ttl *ff*

Archi *fff* *fff* *fff* *f*

Cl. (a2) *f* 3 3 3

Cl. b. 3 3 3

Fag. a2 A *f*

Cor. I. II a2 A *f* III. IV a2 + *f*

P-ttl *p*

Archi *f* 3 3 3 *f*

This page of a musical score is arranged in a standard orchestral format. The staves are labeled on the left as follows: Fl. (Flute), Pico. (Piccolo), Ob. (Oboe), Cl. (Clarinet), Cl.b. (Clarinet Bass), Fag. (Bassoon), Cor. (Horn), Tr-be (Trumpet), Tr-ni e Tuba (Trombone and Tuba), Timp. (Timpani), P-tti (Percussion), and Archi (Strings). The score is divided into three measures. The Flute and Piccolo parts are mostly rests. The Oboe, Clarinet, and Clarinet Bass parts have melodic lines with various dynamics and articulation. The Bassoon part has a melodic line with a forte dynamic. The Horn, Trumpet, and Trombone parts have melodic lines with a forte dynamic. The Tuba part has a melodic line with a forte dynamic. The Timpani part has a melodic line with a forte dynamic. The Percussion part has a melodic line with a forte dynamic. The String part has a melodic line with a forte dynamic. The score includes various musical notations such as notes, rests, dynamics (f, ff, mf, mp), and articulation marks.

Отелло: Прочь! Уходи!
Othello: Avaunt! be gone!

79 Più lento

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-tam

fff *dim.* *p*

fff *dim.* *p*

fff *dim.* *p*

fff *dim.* *p*

fff *dim.* *pp*

pp

pp

pp

pp

pp

pp

pp

f *mf* *p* *solo* *pp* *pp*

mp

Otello: Меня ты пытке предал!

Клянусь, совсем обманутым
быть лучше, чем мало знать!

Othello: Thou hast set me on the rack:-

I swear 'tis better to be much abused
than but to know 'a little.

79 Più lento

Archi

fff *ff* *f* *p*

fff *ff* *f* *p*

fff *ff* *f* *p*

fff *ff* *f* *p*

fff *ff* *f* *p*

fff *ff* *f* *p*

Allegro con brio

FL.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C fag.

I. II
III
IV
V. VI
I. II a₂
II. IV a₂

Cor.

Tr-be

Tr-ni e
Tuba

Timp.

T-ro

P-tti

Cassa

a₂

rit.

Moderato

ff

f

ord.

sf

Allegro con brio

rit.

Moderato

ff

più f
molto espress.

ff

più f
molto espress.

ff

più f
molto espress.

ff

più f
molto espress.

Archi

80

I. II.

III.

IV.

V. VI.

Cor.

Archi

Cl. b.

Fag.

Cor.

Archi

più f

f

ff

sf

sfz

Poco meno mosso *rit.* **81**

Cl. *pp*

Cl. b. *mf* *p* *pp*

Fag. *a2* *ff* *pp*

Cor. *p*

Tr-be *I, II* *III* *IV* *V, IV* *I* *III* *ff* *pp*

Tr-ni e Tuba *ff* *pp*

Timp. *f* *sol* *p*

Arpe. *mp* Mib, Fa#

Poco meno mosso *rit.* **81**

Archi *fff* *p dolce* *div.* *p* *div.* *p dolce*

fff *pp*

Fl.

Picc.

Ob.

Cl. (II) *3*

Cl. b. *3*

Fag. *3*

C fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp. *sol*

Arpe

V-nol solo

V-ni I altri

V-ni II

V-le

V-e solo

V-e altri

C-b.

mp dolcissimo

sol

Fa, Dob, Reb, La b

mf

pizz.

p

unis.

pizz.

p

unis.

pizz.

p

f

p

mf

unis. pizz.

p

pizz.

p

82

Fl.

Picc.

Ob.

Cl. (I)

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Arpe

82 tutti

V-ni I

V-ni II

V-la

V-c. (solo) pp

(altri)

C-b.

pizz.

I. II *ff*

III *ff*

IV *ff*

V. VI *ff*

II. II *ff*

III. IV *ff*

p *ff*

Allegro

Fl. *a2* *ff*

Picc. *ff*

Ob. *a2* *ff*

Cl. *a2* *ff*

Cl. b. *ff*

Fag. *a2* *ff*

C fag. *ff*

Cor.

Tr-be

Tr-ni
e
Tuba *ff*

Timp. *ff*

T-ro *ord.* *ff*

P-tti *ff*

Cassa *ff*

Allegro

Archi *arco* *ff*

arco *ff*

arco *ff*

arco tutti *ff*

arco *ff*

div. *ff*

This image shows a page from a musical score, likely for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left are: Fl. (Flute), Pico. (Piccolo), Ob. (Oboe), Cl. (Clarinet), Cl. b. (Bass Clarinet), Fag. (Bassoon), C. fag. (Contrabassoon), Cor. (Horn), Tr. be (Trumpet), Tr. ni e Tuba (Trumpet and Tuba), Timp. (Timpani), Cassa (Cymbal), and T-tam (Tamtam). The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'f' (forte). The page is numbered '1' in the top right corner.

13

Archi

ff

ff

ff

ff

ff

2431

84

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flute (Fl.), Piccolo (Pico.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), Contrabassoon (C. fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Tuba, Timpani (Timp.), Cassa (Cassa), and Tam-tam (T-tam). The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The score includes dynamic markings such as *ff* (fortissimo), *f* (forte), *p* (piano), and *sf* (sforzando). There are also markings for *a2* (second octave) and *sol* (solo). The notation includes various musical symbols such as notes, rests, and accidentals.

84

[illegible]

(a2) rit.

Ob.

Cl.

Cor. I. II

III *f* *mf* *p*

IV *mf* *p*

V. VI *f* *mf* *p*

Tr-be I. II *mf* *p*

III. IV *f* *mf* *p*

Tru-
e
Tuba *f* *mf* *p*

V-nol solo

V-ni I altri *div.* *mf* *p* oon sord.

V-ni II *div.* *mf* *p* oon sord.

V-le *div.* *sf* *mf* *p* oon sord.

V-e *sf* *mf* *p* oon sord.

C-b. *sf* *mf* *p* oon sord.

Recit.

85 Andante

Arpe *mp* *pp*

V-nol solo *f dolos*

V-ni I *pp* *mf* *pp*

V-ni II *pp*

V-le *pp* solo

V-e *pp* solo

C-b. *pp* *P* *pp* *pizz.* *div.* *pp*

Отелло. (стр. 141a)
Othello. (page 141a)

Отелло.

- a) О, если одичал мой сокол,
Хоть путы — струны сердца моего,
Я отпущу тебя! Лети по ветру,
Охоться наудачу. Черен я?
- б) ...Теперь навеки
Прощай, покой! Прощай, мое блаженство!
Пернатые войска, прощайте! Войны,
Что честолюбье в доблесть превращают!
Прощай, конь ржущий, звонкая труба
И барабан волнующий и флейта!
И честь, и блеск, и гордость славных войн!
И вы, орудья смертные, чьи глотки
Громам богов бессмертных подражают!
Конец всему, чем обладал Отелло!

Othello.

- a) If I do prove her haggard,
Though that her jesses were my dear heart-strings,
I'd whistle her off, and let her down the wind,
To prey at fortune. Haply, for I am black,
And have not those soft parts of conversation
That chamberers have.
- б) O, now, for ever
Farewell the tranquil mind! Farewell content!
Farewell the plumed troop, and the big wars,
That make ambition virtue! O, farewell!
Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, th' ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious war!
And, O you mortal engines, whose rude throats
Th' immortal Jove's dread clamours counterfeit,
Farewell! Othello's occupation's gone!

Omello (стр. 141в)
Othello (page 141b)

Tutti unis.

[illegible]

This is a page from a musical score, likely for a symphony. The score is written in 3/4 time and includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The instruments listed on the left include Flute (Fl.), Piccolo (Pico.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cl. b.), Contrabassoon (Fag.), Cor (Horn), Trumpet (Tr-be), Trombone (Tr-ni), Tuba, Timpani (Timp.), Snare Drum (T-ro), Cymbals (P-tti), and Strings (Cassa). The score is divided into measures, with some measures containing multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Fl. (a2) 87

Picc.

Ob. (a2)

Cl. (a2)

Cl. b

Fag. (a2)

C-fag.

Cor. I, II III IV IV, VI

Tr-be I, II III IV

Tr-ni e Tuba

Timp.

T-ro

P-tti

Cassa

87

Arch.

2431

Fl. (a2) 88
 Pico.
 Ob. a2 *ff*
 Cl. a2 *ff*
 Cl. b.
 Fag. (a2)
 C-fag.
 Cor. I. II. III. IV. V. VI. a3
 Tr-be I. II. III. IV. a3
 Tr-ni
 Tuba
 Timp.
 T-ro
 P-tti
 Cassa
 Archi 88

The musical score is for measures 88, 89, and 90. The key signature is one sharp (F#). The score includes parts for Flute (a2), Piccolo, Oboe (a2), Clarinet (a2), Clarinet in B-flat, Bassoon (a2), Contrabassoon, Cor (I, II, III, IV, V, VI), Trumpet (I, II, III, IV), Trombone, Tuba, Timpani, Trombone, Percussion, Cassa, and Archi. The score shows various musical notations including notes, rests, dynamics (ff, sf), and articulation marks.

This musical score page, numbered 148, contains staves for the following instruments:

- Fl.** (Flute): Treble clef, playing a melodic line with triplets and slurs.
- Picc.** (Piccolo): Treble clef, playing a similar melodic line to the flute.
- Ob.** (Oboe): Treble clef, playing a melodic line with triplets and slurs.
- Cl.** (Clarinet): Treble clef, playing a melodic line with triplets and slurs.
- Cl. b** (Bass Clarinet): Bass clef, playing a rhythmic line with triplets.
- Fag.** (Bassoon): Bass clef, playing a rhythmic line with triplets.
- C-fag.** (Contrabassoon): Bass clef, playing a rhythmic line with triplets.
- Cor.** (Cor Anglais): Treble clef, playing a rhythmic line with triplets.
- Tr-be** (Trumpet): Treble clef, playing a rhythmic line with triplets.
- Tr-ni e Tuba** (Trumpet and Tuba): Bass clef, playing a rhythmic line with triplets.
- Timp.** (Timpani): Bass clef, playing a rhythmic line with triplets.
- T-ro** (Trombone): Bass clef, playing a rhythmic line with triplets.
- Archi** (Strings): Treble and Bass clefs, playing a rhythmic line with triplets.

The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The music features a variety of rhythmic patterns, including triplets and slurs, and is arranged in a symmetrical fashion across the staves.

(a2) A
 Fl.
 Picc.
 Ob.
 Cl.
 Cl. b.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 T-ro
 P-tti
 Cassa
 Archi

I, II soli
 a2A
 III
 IV solo
 V, VI
 sole
 III
 IV
 solo
 ord.
 pp
 p
 f
 ff
 rit.

The musical score is written for a full orchestra. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), and Tuba (e Tuba). The percussion section includes Timpani (Timp.), Snare Drum (T-ro), Cymbals (P-tti), and Cassa. The string section (Archi) is represented by five staves. The score features various dynamics such as *pp*, *p*, *f*, and *ff*, and includes articulations like *rit.* (ritardando). The woodwinds and brass play sustained notes with some melodic movement, while the percussion and strings provide a rhythmic foundation.

Meno mosso 89

Fl. *Picc. muta in Fl. III*

Picc.

Ob.

Cl.

Cl. b.

Fag.

Cfag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

soli

I
II. III
IV
V. VI

Meno mosso 89

Archi

pizz.

90

Fl. I

Fl. II

Bassoon

Clarinet in B-flat

Cor Anglais

Trumpet I

Trumpet II

Trombone I

Trombone II

Trombone III

Trumpet III

Trombone IV

Tuba

Timpani

Cymbals

[illegible]

[91] Allegro scherzando

Tr-be

Arpe

pizz.

p

Archl

pizz.

p

pizz.

p

pizz.

p

pizz.

p

Arpe

Archi

Arpe

Archi

Archi

Arpe

Archi

f *p* *div.* *unis.*

Othello: О, Яго!

Любовь свою по ветру развеваю!
 Лети... О, крови, крови, крови!
 Как море Черное,
 Чье ледяное, сильное течение,
 Не возвращаясь никогда, несется
 Неудержимо через все проливы,
 Так помыслы кровавые мои
 Неистово помчатся...
 Под этим небом мраморным клянусь,
 Что это слово я исполню свято!

Othello: Look here, Iago;

All my fond love thus do I blow to heaven:
 'Tis gone.—
 O, blood, blood, blood!
 Like to the Pontic sea,
 Whose icy current and compulsive course
 Ne'er feels retiring ebb, but keeps due on
 To the Propontic and the Hellespont;
 Even so my bloody thoughts, with violent pace,
 Shall ne'er look back, ne'er ebb to humble love,
 Till that a capable and wide revenge
 Swallow them up.—Now, by yond marble heaven,
 In the due reverence of a sacred vow
 I here engage my words.

G. P.

Archi

94 Sostenuto

3 Fl. *fp* $\triangleleft$ *ff*

2 Ob. *fp* $\triangleleft$ *ff*

2 Cl. (B) *fp* $\triangleleft$ *ff*

Cl. b. *fp* $\triangleleft$ *ff*

2 Fag. *fp* $\triangleleft$ *ff*

C. fag. *fp* $\triangleleft$ *ff*

I. II *fp* $\triangleleft$ *ff*

III *fp* $\triangleleft$ *ff*

6 Cor. IV *fp* $\triangleleft$ *ff*

V. VI *fp* $\triangleleft$ *ff*

3 Tr-be (B) *fp* $\triangleleft$ *ff*

3 Tr-ni *fp* $\triangleleft$ *ff*

e *fp* $\triangleleft$ *ff*

Tuba *fp* $\triangleleft$ *ff*

Timp. *fp* $\triangleleft$ *ff*

P-tti *fp* $\triangleleft$ *ff*

p $\triangleleft$ *f*

94 Sostenuto

Archi *arco* *ff*

arco *ff*

arco *ff*

arco *ff*

arco *ff*

arco *ff*

Fl.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Archl

The musical score is for page 155 and is written for a full orchestra. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The second system includes Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), and Timpani (Timp.). The third system includes the string section (Archl). The woodwinds and strings play melodic lines, while the brass section provides harmonic support. Dynamics include *ff* (fortissimo), *f* (forte), *p* (piano), and *mf* (mezzo-forte). There are also markings for *3* (triplets) and *3* (triplets) in the woodwinds and strings. The string section has markings for *3* (triplets) and *3* (triplets) in the bass line. The woodwinds have markings for *3* (triplets) and *3* (triplets) in the bass line. The brass section has markings for *3* (triplets) and *3* (triplets) in the bass line. The timpani has markings for *3* (triplets) and *3* (triplets) in the bass line. The string section has markings for *3* (triplets) and *3* (triplets) in the bass line.

Fl. (a2)
 Ob. (a2)
 Cl. (a2)
 Cl. b.
 Fag.
 C fag.
 Cor. I, II, III, IV, V, VI
 Tr-be I, II, III
 Tr-ni
 e Tuba
 Timp.
 T-ro
 P-tti
 Cassa
 Archi

The score is written for a symphony orchestra. The instruments listed on the left are: Fl. (a2), Ob. (a2), Cl. (a2), Cl. b., Fag., C fag., Cor. I, II, III, IV, V, VI, Tr-be I, II, III, Tr-ni, e Tuba, Timp., T-ro, P-tti, Cassa, and Archi. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The score is divided into three measures. The first measure shows the woodwinds and strings playing a rhythmic pattern. The second measure shows the woodwinds playing a melodic line. The third measure shows the woodwinds playing a melodic line. The strings play a rhythmic pattern. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature of 3/4.

96

Fl. I
Ob.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
P-tti
Cassa

Fl. III muta in Picc.

f
mf
cresc.
cresc.
cresc.
mf
cresc.
poco a poco

96

Archi

Violin I

Violin II

Viola

Violoncello

Contrabasso

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C fag.

a2

a2 A

a2 A

a2 A

a2 A

a2 A

ff

Cor.

Tr-be

Tr-m
e
Tuba

Timp.

T-ro

P-tti

(a3)

(a3)

I. II

III

IV

V. VI

III

III

III

a2 A

ff

ff

mf

f

p

Archi

rit.

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C fag.

Cor.

Tr-be

Tr-ni
Tuba

Timp.

T-ro

P-tti

Cassa

T-tam

rit.

Archi

На бастione III On the Battlement

Grave

2 Flauti

Piccolo

2 Oboi

2 Clarinetti (B)

Clarinetto basso (B)

2 Fagotti

Contrafagotto

6 Corni (F)

5 Trombe (B)

3 Tromboni
e
Tuba

Timpani

Piatti

Cassa

Tam-tam

Piano

Violini I

Violini II

Viole

Violoncelli

Contrabassi

mf *pp* *mf* *pp* (lontano) *f* *pp* *a2* *ff* *III* *ff* *p* *mp* *p* *mp* *Grave* *pizz.* *f* *pizz.* *f*

98 Grave

solo

Cl. b. *p*

C-fag. *mf*

Cor. *p*

Tr-be *mf*

Tr-ni e Tuba *fp* *f* *p*

Timp. *fp* *f* *p*

Archi *fp* *f* *p*

unis. arco *p* *fp*

99

Allegro

Cl. *a2* *mp*

Cor. *f*

Tr-ni e Tuba *f*

Timp. *f*

Archi *f* *ff*

unis. arco *ff*

Cl.

Cor.

Tr-ni
e
Tuba

Archi

100

Cl.

Cl. b.

Fag.

C fag.

Cor.

Tr-ni
e
Tuba

Timp.

Archi

101

Cl.

Cl. b.

Fag.

C fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

101

Archi

102

[illegible]

103

Cl. *a2* *Λ*

Cl. b.

Fag. *a2*

C fag.

Cor. *fp*

Tr-be (I) *f*

(III) *f*

Tr-ni *f*

e Tuba

Timp.

108

Archi

104

f  *sf*

Cl.

Cl. b.

Fag. (a2)

C. fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Arch.

2431

105

a2

Cl.

Cl. b.

Fag.

C fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

P-tti

pp

105

Archi

Cl. (a2)
 Cl. b.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 P-tti
 Cassa
 Archi

Musical score for page 171, featuring woodwinds, brass, percussion, and strings. The score includes various dynamics (ff, f, mf, p, pp, dim.) and articulations (accents, slurs, staccato, pizzicato, unis.). The woodwinds and brass sections play sustained notes with accents and slurs. The percussion section includes snare drum, cymbals, and tom-toms. The string section plays a rhythmic pattern of eighth notes, with some parts marked "div." (divisi).

Dynamics and markings include: *ff*, *f*, *mf*, *p*, *pp*, *dim.*, *acc.*, *stacc.*, *pizz.*, *unis.*, *div.*

I solo

[illegible]

106

div.

unis.

[illegible]

The first system of the musical score for 'The Song of the Lark' features three staves. The top staff, for Clarinet 1 (Cl.), contains a melodic line with sixteenth-note runs, marked with *mf* and *f* dynamics, and includes fingerings (6) and slurs. The middle staff, for Clarinet 2 (Cl. b.), has a few initial notes followed by rests. The bottom staff, for Piano (P-f), is mostly empty with rests, ending with a *pp* marking. The key signature has one sharp (F#) and the time signature is 3/4.

Arch.

107

Fl.

Pico.

Ob.

Cl. (I)

Cl. b.

Fag.

C fag.

Cor.

Tr.

Tr. b.

Tuba

Timp.

P. titl.

107

div.

pp

p

fp

f

arco

Fl. Picc. Ob. Cl. Cl. b. Fag. C fag. Cor. Tr-be Tr-ni e Tuba Timp. P-tti

mf *f* *senza sord.* *f* *(I) senza sord.* *p* *mf* *mf* *ppp* *cresc.* *poco a poco.* *f*

Othello: O, как голова болит!
Othello: I have a salt

Archi

f *cresc.* *poco a poco* *f* *unis.* *pp* *f* *pp* *f* *pp*

Fl. Picc. Ob. Cl. Cl.b. Fag. C-fag. Timp. Cassa T-tam Cel. Arpe P-no

Othello: Она была колдунья и читала
Чужие мысли. И сказала ей,
Othello: She was a charmer, and could almost read
The thoughts of people:

Что тот платок любовь ей принесет
И моего отца покорность. Если ж
she told her, while she kept it,
'Twould make her amiable, and subdue my
father entirely to her love;

V-ni I V-ni II V-le V-o C-b.

109 Andante tranquillo

T-tam *pp*

Othello: Потерян будет он иль отдан, сразу
отец мой отвернется и другой
but if she lost it,
Or made a gift of it, my father's eye
Should hold her loathed,

Отдаст он сердце.
Умирая, мать просила дать платок
and his spirits should hunt
After new fancies: she, dying, gave it me;
And bid me, when my fate would have me
wive,

V-ni I *mp dolce* *altri*
ord.
V-ni II *ord. pp*
V-le *pp*
V.o. *arco* *pp*
2 soli
C-b. *altri pp* *p*

Жене, когда женюсь. Так сделал я.
Люби, храни его ты как зеницу ока.
To give it her, I did so: and take heed on't;
Make it a darling like your precious eye;

А потеряешь иль подаришь,
Ни с чем погибель не сравнится.
To lose't or give't away were such perdition
As nothing else could match.
Is't lost? is't gone? speak; is't out o'the way?

V-ni I *altri*
V-ni II *pp*
V-le *pp*
V.o. *arco*
2 soli
C-b. *altri* *mp*

110

T-tam *ppp* *ff*

Дай мне платок! Предчувствую дурное! Пропал? Потерян? Нет его? Скажи! Платок! Платок! Платок! Платок!
Fetch me the handkerchief: my mind misgives. The handkerchief! The handkerchief!

V-ni I *altri*
V-ni II *p*
V-le *p*
V.o. *p*
2 soli
C-b. *altri* *pizz.* *arco* *p* *ff*

111 Pochissimo più mosso. Drammatico

Fl. -

Picc. -

Ob. ^{a2} _A *f* _A -

Cl. *f* -

Cl.b. -

Fag. *f* -

C-fag. -

Cor. *fp* ⁺ - *fp* ⁺ -

Tr-be *f* ^I - *f* ^{III} -

Tr-ni *f* - *f* -

Tuba *f* ^{III} - *f* -

Timp. -

P-ttl *mf* - *ppp* -

111 Pochissimo più mosso. Drammatico

V-ni I *ff* ^{tutti div. 3} - *f* ³ -

V-ni II *ff* ³ - *f* ³ -

V-le *ff* ³ - *f* ³ -

V-c. *ff* ³ - *f* ³ -

C.b. *ff* ^{tutti unis.} ³ - *f* ³ -

FL.

Picc.

Ob. (a2)
fp *cresc.*

Cl.
fp *cresc.*

Cl. b. solo *f* *cresc.* Cl. b. muta in Cl. III (B)

Fag. *fp* *cresc.*

C. fag.

Cor.

Tr-be (I) *f* II. III *f*

Tr-mi (III) *f*

Tuba (III) *f*

Timp.

P-ttl *ff* *p*

Arch. *f* *cresc.* *unia.* *f*

Otello: (стр. 180)
Othello (page 180)

Отелло.

...О, дьявол! Дьявол! Когда б земля
Беременеть могла от женских слез,
Слезинка каждая рождала б крокодила!
Уйди!

...Угодно было б небу
Послать мне испытанья, мне голову
Облить дождем позора и стыда,
Меня по губы в бедность закопать,
Взять в плен меня и все мои надежды —
В каком-нибудь углу души нашел бы
Терпенья каплю. Но чтоб в истукана
Меня тут превратили и презренье
Ленивым пальцем тыкало в меня! —
Да нет, я вынес бы и это!
Но здесь, где ты, в ком заключил я душу,
Где жизнь моя и без чего мне смерть,
Поток, откуда жизнь моя струится
И без кого иссякнуть должно ей,
Когда уходит это вдруг навеки —
Тогда ты изменяй лицо, терпенье,
И стань, как ад, ужасным!

Othello.

O devil, devil!
If that the earth could teem with woman's tears,
Each drop she falls would prove a crocodile.—
Out of my sight!

Had it pleased heaven
To try me with affliction; had they rain'd
All kinds of sores and shames on my bare head;
Steept me in poverty to the very lips;
Given to captivity me and my utmost hopes;
I should have found in some place of my soul
A drop of patience: but, alas, to make me
A fixed figure for the time of scorn
To point his slow unmoving finger at! —
Yet could I bear that too; well, very well:
But there, where I have garner'd up my heart,
Where either I must live, or bear no life, —
The fountain from the which my current runs,
Or else dries up; to be discarded thence!
Or keep it as a cistern for foul toads
To knot and gender in! — turn thy complexion there,
Patience, thou young and rose-lipt cherubin, —
Ay, there, look grim as hell!

Allegro furioso

112

2 Fl.

Picc.

3 Ob.

3 Cl.

2 Fag.

Cfag.

I. II

6 Cor. III IV

V. VI

I

5 Tr-be. II III

IV V

3 Tr-ni e Tuba

Timp.

T-ro

P-tti I

P-tti II

Cassa

Allegro furioso

112

Archi

*I) Colla bacchetta di Triangolo.
 **II) Colla bacchetta di Timpani.

Fl. *a2*

Pico. *a3* *A* *a2*

Ob. *a3* *A* *a2*

Cl. *a2*

Fag. *a2*

Cfag. *a2*

Cor. *a2 soli*

Tr-be *I* *A* *ff*

Tr-ni

Tuba

Timp.

T-ro *secco*

P-tti I *secco*

P-tti II *fp* *cresc.*

Cassa

Archi

2431

This is a page from a musical score, likely for a symphony. The score is written in 3/4 time and includes various instruments. The instruments listed on the left are: Fl. (Flute), Picc. (Piccolo), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), C-fag. (Contrabassoon), Cor. (Cor Anglais), Tr-be (Trumpet), Tr-ni (Trombone), Tuba, Timp. (Timpani), T-ro (Snare Drum), P-ttl I (Percussion I), P-ttl II (Percussion II), Cassa (Cymbals), and Archi (Strings). The score is written in 3/4 time and includes various musical notations, including notes, rests, and dynamic markings. The dynamic markings include 'cresc.' (crescendo) and 'fp' (fortissimo). The score is written in a single system and includes a key signature of one sharp (F#). The instruments are arranged in a standard orchestral layout, with the strings at the bottom and the woodwinds and brass instruments at the top. The score is written in a clear and legible style, with a good use of musical notation to convey the composer's intentions.

Fl.

Pico.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-i
e
Tuba

Timp.

T-ro

P-tti
I
II

Cassa

Archi

Fl.

Picc.

Ob.

Cl.

Fag.

C fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

I
P-tti
II

Cassa

Archi

6

a3

a3

a3

8-b
tr
bΩ

Ord.

Ord.

f p

meno.

114

Fl.

Picc.

Ob.

Cl.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

I
P.tti
II

Cassa

Archi

This musical score page, numbered 187, contains staves for the following instruments: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C. fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), Timpani (Timp.), Snare Drum (T-ro), Percussion I and II (P.tti I, II), Cymbals (Cassa), and Strings (Archi). The score is written in a key with one sharp (F#) and a common time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *fff* (fortissimo) and *fp* (forzando piano). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

2481

[illegible]

Archi

115

Fl.

Picc.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

I
P-ttl

II

Cassa

Archi

T-tam *ppp*
 P-no *ppp*
 V-le *sola* *p* *(n)*
 V.c. *pizz. vibr.* *p* *mf*
 C-b. *div.* *pizz. vibr.* *p*
 T-tam
 P-no
 V-le *f* *div.* *p*
 V.c.
 C-b.
 T-tam **117**
 P-no *ppp* *pp*
 V-le *f* *mf*
 V.c.
 C-b.
 T-tam *pp* *pp* **118**
 P-no *pp*
 V-le *mp* *f* *mp* *f*
 V.c. *arco div. in 2* *pp* *f* *div. a 2* *p*
 C-b. *arco* *pp* *p*

193

Cor.

Cassa

T-tam

P-no

(sola)

V-le

altri

sul pont.

V-o.

pizz.

C-b.

pizz.

119

Cor.

(lontano)

Tr-be

P-no

(sola)

V-le

(altri)

sul pont.

V-o.

C-b.

Tr-be

Cassa

T-tam

P-no

(sola)

V-le

(altri)

V-o.

C-b.

arco

pp

morendo

ppp

pp

morendo

ppp

Спальня Дездемоны

IV

The Bedchamber of Desdemona

This is a page from a musical score, likely for a symphony. The instruments listed on the left are:

- 3 Flauti
- 2 Oboi
- Corno inglese
- 2 Clarinetti (B)
- Clarinetto basso (B)
- 2 Fagotti
- Contrafagotto
- 6 Corni (F)
- 5 Trombe (B)
- 3 Tromboni e Tuba
- Timpani
- Violini I
- Violini II
- Viole
- Violoncelli
- Contrabassi

The score is written in 2/4 time and includes various dynamic markings (p, f, mf, pp) and tempo markings (Lento). The music is arranged in staves for each instrument, with some instruments having multiple staves. The score is written in Italian, with some markings like "a2" and "I.II" indicating specific parts or measures.

I

2431

2431

(a2)

Ob.

Cingl.

Cl.

Cl. b.

3 Fag.

Cor.

Tr-be

Tr-ni e

Tuba

Timp.

Archi

ff

mf

p

div.

s

123

(a2) Con anima, molto espress.

Ob. *pp*

Cingl. *pp*

Cl. *pp*

Cl. b. *pp*

Fag. *pp*

Timp. *p* *cresc. poco a poco*

Archi *p* *molto espress.* *cresc. poco a poco* *div. s*

p *molto espress.* *cresc. poco a poco*

p *molto espress.* *cresc. poco a poco*

p *molto espress.* *cresc. poco a poco*

p *molto espress.* *cresc. poco a poco*

p *molto espress.* *cresc. poco a poco*

Ob. (a2)

Cingl.

Cl.

Cl. b.

Fag.

Timp.

mf

mf

mf

mf

mf

mf

Archi *f* *ff*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

2431

This musical score is for the opera 'L'Espresso' by Giuseppe Verdi. It features four staves: Cel. (Cello), Arpa (Harp), V-no solo (Violoncello solo), and Archi (Archi/Strings). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *p* (piano), as well as performance instructions like *solo* and *(sola)*. The notation includes various musical symbols such as notes, rests, and slurs.

125

[illegible]

Arpa

V-no solo

Archi

pizz.

sola

solo arco

f

mp

p

mp

p

126

Cel.

Arpa

V-no solo

V-ni I

V-ni II

V-le

V-c.

C-b.

mf

mp

p

pp

pppp

pp

p

pp

pizz.

p

mp *dolcissimo*

p

p

rit.

Arpa

V-no solo

V-ni II

sola

V-le

pp

ppp

4 V-e. soli

C-b.

p

arco

p

arco

p

arco

p

arco

ppp

ppp

ppp

ppp

ppp

p

ppp

Отелло: Причина есть. Причина есть, душа!
Вам, звезды чистые, не знать ее,
Но есть причина. Кровь я не пролью,
Не раню кожу, что белее снега
И глаже алебастровых надгробий,
Но умереть должна — других обманет.
Задуть свечу... Потом... Задуть свечу...
Я погашу ль тебя, слуга горящий,
Раскаившись, могу зажечь тебя;
Огонь же если твой угаснет,
Искусный образец природы пышной,
Не знаю я, где прометеев пламень,
Что вновь зажжет твой свет. Сорви я розу,
Мне не вернуть ей жизненного роста.
Она должна увянуть!
Дыханье сладкое, меч правосудия
Могло бы ты сломить. Еще, еще...
Один лишь поцелуй, о, Дездемона!
Такой будь после смерти. Я убью
И буду все любить тебя.
Последний поцелуй... Последний...
Я плачу... О, жестоки эти слезы!

Othello: It is the cause, it is the cause, my soul, —
Let me not name it to you, you chaste stars!
It is the cause. — Yet I'll not shed her blood;
Nor scar that whiter skin of hers than snow,
And smooth as monumental alabaster.
Yet she must die, else she'll betray more men. —
Put out the light, and then put out the light:
If I quench thee, thou flaming minister,
I can again thy former light restore,
Should I repent me: — but once put out thy light,
Thou cunning'st pattern of excelling nature,
I know not where is that Promethean heat
That can thy light relume. When I have pluckt the rose,
I cannot give it vital growth again,
It must needs wither: — I'll smell it on the tree.
Ah, balmy breath, that dost almost persuade
Justice to break her sword! — One more, one more: —
Be thus when thou art dead, and I will kill thee,
And love thee after: — one more, and this the last:
So sweet was ne'er so fatal. I must weep,
But they are cruel tears: this sorrow's heavenly;
It strikes where it doth love.

127 **Sostenuto**

Cor. I A

T-tam

Arpa

V-le

V-c.

C-b.

f *pp* *mf* *f*

mf *mf* *f*

sul pont. *p* *f* *p* *f* *f*

altri arco *mp* *mp* *mp* *mp* *mp*

div. arco *f* *f* *f* *f* *f*

pizz. *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

(I) 128 recitativo

Cor. *sol.* *f*

Timp. *pp* *f* *pp*

T-tam *pp*

Arpa *f* *pp*

V-le *solo* *f* *p*

V-o. *altri* *f* *mp* *espress.* *pizz.* *p*

C-b. *f* *pizz.* *p*

V-o. *solo* *altri* *rit.* *3*

C-b. *3*

129 Andante tranquillo

V-le *solo* *p*

V-o. *mp* *altri* *unis.* *p* *arco* *div. arco* *(pizz.)*

C-b. *p* *unis.* *p*

130 *div.*

V-le *solo*

V-o. *altri* *div.*

C-b. *(pizz.)*

V-niII

V-le *(unis.)* *mp* *mf*

V-o. *solo* *p* *arco*

V-o. *altri* *unis. pizz.* *arco*

C-b. *unis. pizz.* *arco*

133 Allegro moderato

1. II (h)
a2 6

Fl.

III (h)
a2 6

Ob.

Cl.
a2 (h) 6

Cl. b.

Fag.

C fag.

Cor.
a3 +
fp

Tr-be

Tr-ni
e

Tuba

Timp.

P-tti
colla bacch. di Timp.

p

mf

p

f

p

133 Allegro moderato

(h)
6

fp

(h)
6

fp

f

pizz.

Arch.

tutti

più ff

pizz.

più ff

pizz.

più ff

pizz.

[illegible]

134

Andante

Andante

Fl.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.
a 3 pavillon en l'air.
ff
a 3 pavillon en l'air.

Tr-be
III (a 2)
f
III IV (a 2)
f

Tr-ni
e
Tuba
f

Timp.

Cassa
p

134

Andante

This image shows a page from a musical score, specifically the 'Andante' section. The score is written for voice and instruments. The vocal part is at the top, followed by five staves for instruments, with the label 'Archi' (Strings) on the left. The key signature has two sharps (F# and C#), and the tempo is marked 'Andante'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is divided into measures by vertical bar lines.

Fl.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

P-ttl

Cassa

Archi

The musical score is arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Tuba, Timpani (Timp.), Triangle (P-ttl), and Cymbals (Cassa). The second system includes the string section (Archi). The score features various musical notations, including treble and bass clefs, key signatures, time signatures, and dynamic markings. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The percussion section includes timpani, triangle, and cymbals.

2431

Fl.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Cassa

T-tam

Archi

The musical score is written for a full orchestra. The first system contains the woodwind and brass sections, while the second system contains the string section. The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon) play a melodic line with triplets. The brass section (Cor Anglais, Trumpet, Trombone, Tuba) provides harmonic support with slurs and triplets. The percussion section (Timpani, Cassa, T-tam) plays a steady rhythm. The string section (Archi) plays a melodic line with triplets and slurs.

136 *Meno mosso* 213

Fl.

Ob.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Cassa

T-tam

Archi

Fl.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

P-tti

Cassa

T-tam

Archi

137

Fl. Fl. III muta in Picc.

Ob.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

T-ro

P-tti

Cassa

T-tam

f

fp

cresc.

mf

cresc.

poco a poco cresc.

137

Arch.

poco a poco accel.

Fl.

Picc.

Ob.

Cl.

Cl. b.

Fag.

C fag.

Cor.

Tr-be

Tr-m

e

Tuba

Timp.

T-ro

P-tti

Cassa

T-tam

a 3

a 2

a 3

a 2

I. II

III

IV

V. VI

mf

poco a poco accel.

Archi

Omello: (стр. 218)
Othello: (page 218)

138

Ottobello : (page 218)

Othello : (page 218)

Archi

div.

div.

*) tam-tam (coll. colla bac di tr-lon)

*) tam-tam (gliss. colla bach. di tr-lo)

Гвоздем

Отелло.

...Жены нет больше!
Невыносимо! О, тяжелый час!
О! Девочка моя, холодная,
Холодная совсем, как чистота твоя.
О! Дездемона! Дездемона! Мертвая! О, о, о!

Я мало знаю вас, синьоры!

...Я вас прошу,
Когда вы будете писать в Сенат
Об этих ужасах: меня таким представить,
Каков я есть, ничто не ослабляя,
Не множа злобно. Вы должны сказать
О том, кто не умно любил, но сильно.
Кто к ревности не склонен был, но, вспыхнув,
Не знал предела. Кто, как глупый индус,
Отбросил жемчуг, что дороже царства,
О том, из чьих покорных ныне глаз,
Хотя к слезам и непривычных,
Обильно капаят они, как мирра
С деревьев аравийских. Все скажите,
Прибавьте только это. Раз в Алеппо
В чалме злой турок бил венецианца
И поносил Республику. Схватил
За горло я обрезанного пса
И поразил его вот так!

Othello.

My wife! my wife! what wife! I have no wife.
O, insupportable! O heavy hour!
Cold, cold, my girl!
Even like thy chastity.—
O Desdemona! Desdemona! dead! O! O! O!

Soft you; a word or two before you go.
I have done the state some service, and they know 't; —
No more of that.— I pray you, in your letters,
When you shall these unlucky deeds relate,
Speak of me as I am; nothing extenuate,
Nor set down aught in malice: then must you speak
Of one that loved not wisely, but too well;
Of one not easily jealous, but, being wrought,
Perplexed in the extreme; of one whose hand,
Like the base Indian, threw a pearl away
Richer than all his tribe; of one whose subdued eyes,
Albeit unused to the melting mood,
Drop tears as fast as the Arabian trees
Their medicinable gum. Set you down this;
And say besides, that in Aleppo once,
Where a malignant and a turban'd Turk
Beat a Venetian and traduced the state,
I took by th' throat the circumcised dog,
And smote him — thus.

139

Allegro furioso

2 Fl.

Picc.

3 Ob.

3 Cl.

2 Fag.

Cfag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

T-ro

P-ttl I

P-ttl II

Cassa

colla bacch. di Tr-lo

colla bacch. di Timp.

139

Allegro furioso

Arch.

un.

un.

Fl. *a2 s...*

Picc.

Ob. *a3* *A* *bla*

Cl.

Fag.

C. fag.

Cor. *a2 soli*

Tr-be

Tr-ni

Tuba

Timp.

T-ro *secco*

P-ttl *f*

Cassa *fp* *cresc.*

Archi

The musical score is written for a large orchestra. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C. fag.). The brass section includes Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), and Tuba. The percussion section includes Timpani (Timp.), Snare Drum (T-ro), Cymbals (P-ttl), and Bass Drum (Cassa). The string section (Archi) is represented by five staves. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*, *f*, *fp*, and *cresc.*. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

221

FL. *a2*

Picc.

Ob. *a3*

Cl. *(a3)* *(a2)*

Fag.

C-fag.

Cor. *(a2)* *quasi gliss.*

Tr-be

Tr-mi
e
Tuba

Timp.

T-ro

P-tti

Cassa *p* *cresc.* *f*

Archi

140

Archi

(a2)

Fl.

Picc.

Ob.

Cl.

Fag.

C fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

T-ro

P-ttl I

II

Cassa

Archi

224

Fl.

Picc.

Ob.

Cl.

Fag.

Cfag.

Cor.

Tr-be

ord.

ord.

Tr-ni

e

Tuba

Timp.

T-ro

P-ttl

I

II

Cassa

Arch.

cresc.

fp

8...

Fl.

Picc.

Ob.

Cl.

Fag.

C fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

I

P-tti II

Cassa

141

Archi

Fl.

Pico.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

P.tti
I
II

Cassa

Archi

cresc.

p

Fl. (a2)

Pico. (a3)

Ob. (a3)

Cl. (a3)

Fag.

C. fag.

Cor. (a2)

Tr-be (a2)

Tr-ni e Tuba (a2)

Timp.

T-ro

I

P.tti II

Cassa

T.tam.

Cl. III muta in Cl. basso

p, *f*, *fff*, *ffz*, *fz*, *f*

Othello: Я перед тем, как у-
 бивать тебя, тебя по-
 целовал. Одно осталось:
 убив себя, здесь уме-
 реть целуя.

Othello: I kist thee ere I kill'd
 thee: no way but this,
 Killing myself, to die
 upon a kiss.

Archi

sempre fff, *fffz*, *fz*, *f*, *p*

Andantino e appassionato, ma tranquillo

I

Fl. *mp*

Pico. *mp*

Cel. *p*

Arpe *mf*

V-no solo *mp*

div. *mp dolce espress.*

Archi *p* *pp*

Reb

unis.

p

143

Fl. *p*

Pico. *p*

Cel. *p*

Arpe *f*

V-no solo *f*

V-ni I *div.* *espress.* *mf*

V-ni II *pizz.* *arco* *pp*

V-le *p* *pp*

V-o. div. *p* *pp*

C-b. *p* *pizz. div.* *p*

Fl.

Pico. muta in Fl. III

Ob.

Cl.

Cl. b.

Fag.

Tr-ni
e
Tuba

Timp.

Cel.

Arpe

V-no
solo

V-ni I

V-ni II

V-le

V-o
div.

C-b.

p

sf

pp

mf

pp

mp

coll

mp

p

mp

p

arco

p

p

Andante con anima

144

Arpe *p*

CORO

Sopr. *p*
(Закр. ртом)

Alti *p*
(Закр. ртом)

V-no solo

V-ni I

V-ni II

V-le

V-o.

C-b.

Arpe

CORO

S. *mf*
A. *mf*

V-no solo

V-ni I

V-ni II

V-le

V-o. solo

V-o. altri

C-b.

[illegible]

Fl. I, II
III

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor. I, II
III, IV

T-tam solo

Arpe

CORO tutti (div.)
f p f sub. p mf pp
f p f sub. p mf pp
f p f sub. p mf pp
f p f sub. p mf pp
f p f sub. p mf pp
p f pppp
p f pppp
p f pppp
p f pppp
p f pppp

Archi tutti div.
tutti pp div.
tutti pp
tutti pp
unis pp
div.
div.
unis. pizz.
pp pizz.

СОДЕРЖАНИЕ CONTENTS

Пролог. Венеция	3
<i>Prologue. Venice</i>	
I. Кипр	32
<i>Cyprus</i>	
II. Сад в замке	107
<i>The garden of the castle</i>	
III. На бастионе	161
<i>On the battlement</i>	
IV. Спальня Дездемоны	194
<i>The bedchamber of Desdemona</i>	

Длительность сочинения 1 час. 17 мин.

Исполняется в одном отделении.

Playing time one hour, 17 minutes.

Performed without a break.

ЮРОВСКИЙ
ВЛАДИМИР МИХАЙЛОВИЧ

ОТЕЛЛО

Партитура

Редактор Л. Мальтер
Лит. редактор Л. Давтян
Техн. редактор Е. Непомнящая
Корректор Е. Куличков

Подп. к печ. 4/X 1966 г. Форм. бум.
60×90¹/₈. Печ. л. 29,5. Уч.-изд. л. 29,5.
Тираж 340 экз. Изд. № 2431. Т. п. 66 г.
№ 9. Заказ 8570. Цена 4 р. 49 к.

Издательство «Музыка», Москва,
набережная Мориса Тореза, 30

Московская типография № 17
Главполиграфпрома Государственного
комитета Совета Министров СССР
по печати, ул. Щипок, 18

ВЫШЛИ И ВЫХОДЯТ ИЗ ПЕЧАТИ

Оперы, балеты, оратории, кантаты

ПАРТИТУРЫ

Арутюнян А. Сказание об армянском народе. Вокально-симфоническая поэма
Глазунов А. Барышня-служанка. Балет
Глинка М. Полное собрание сочинений. Том 12. Иван Сусанин. Опера
Глинка М. Полное собрание сочинений. Том 14. Руслан и Людмила. Опера
Гордели О. О чем повествует Кура. Вокально-симфоническая поэма
Грабовский Л. Четыре украинские песни
Левитин Ю. Ленин жив. Кантата
Прокофьев С. Собрание сочинений. Тома 16а, 16б. Вокально-симфонические произведения
Рахманинов С. Алеко. Опера
Римский-Корсаков Н. Полное собрание сочинений. Том 1. Псковитянка. Опера (1-я редакция)
Свиридов Г. Курские песни
Стравинский И. Весна священная. Балет
Торадзе Д. Африканские эскизы. Вокально-симфоническое произведение
Чайковский П. Евгений Онегин. Лирические сцены
Чайковский П. Лебединое озеро. Балет
Шапорин Ю. Доколе коршуну кружить. Оратория
Шостакович Д. Катерина Измайлова. Опера

КЛАВИРЫ

Баласанян С. Шакунтала. Балет
Дебюсси К. Ящик с игрушками. Балет
Золотарев В. Шевченковская сюита
Левитин Ю. Ленин жив. Кантата
Леман А. Ленин. Оратория
Марутаев М. Слово матери. Кантата
Мшвелидзе Ш. Десница великого мастера. Опера
Мусоргский М. Женитьба. Опера
Равель М. Дафнис и Хлоя. Балет
Римский-Корсаков Н. Царская невеста. Опера
Римский-Корсаков Н. Полное собрание сочинений. Том 29а. Псковитянка. Опера (1-я редакция)
Свиридов Г. Курские песни
Урбах С. Биби и Бобо («Знатный жених»). Лирико-комическая опера
Флейшман В. Скрипка Ротшильда. Опера
Чайковский П. Лебединое озеро. Балет
Чайковский П. Полное собрание сочинений. Том 33. Вокальные сочинения с оркестром
Шантырь Г. Город юности. Опера
Щедрин Р. Не только любовь. Опера

*Специализированные нотные и универсальные книжные магазины
книготорга и потребительской кооперации
принимают предварительные заказы на музыкальную литературу.
Оформляйте предварительные заказы в местных магазинах!*

ИЗДАТЕЛЬСТВО • МУЗЫКА • МОСКВА

M IUrovskii, Vladimir
1625 Mikhailovich
I87 [Othello]
08 Otello

Music

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

4 р. 49 к.